

BEN  
JONSON







Inigo Jones

From the grisaille at Kelston Park, in the collection of Captain Lionel Inigo-Jones.

BEN  
J O N S O N

*Edited by* C. H. HERFORD

PERCY *and* EVELYN SIMPSON

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VOLUME VII

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*The Sad Shepherd*  
*The Fall of Mortimer*  
*Masques and Entertainments*

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O X F O R D

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## P R E F A C E

THE labour of preparing this difficult volume—for the Masques, unlike the Plays, have never been critically edited—has been lightened by many generous helpers. First, for the illustrations. Captain Lionel Inigo-Jones has allowed us to reproduce the portrait *en grisaille* of his famous kinsman which is one of the treasures of Kelston Park. His Grace the Duke of Portland has allowed us to reproduce the portrait of a lady masquer in *Hymenaei* which is one of the older pictures at Welbeck Abbey ; it is particularly valuable as being the only design for a masquing-dress by Inigo Jones known to exist outside the famous collection of the drawings at Chatsworth. We are indebted to the librarian at Welbeck, Mr. F. W. Needham, for obtaining this permission. The late Duke of Bedford kindly allowed us to examine the parallel portrait of Lucy, Countess of Bedford, at Woburn Abbey ; this privilege was obtained for us by Miss Gladys Scott Thomson. The reproductions of Stephen Harrison's *Arches of Triumph* are taken from the beautiful Grenville copy in the British Museum. For valuable guidance in discussing these pictures we are indebted to our old colleague in the study of Inigo Jones, Mr. C. F. Bell, a great art critic and a generous friend. We also gratefully acknowledge the help we have received on these questions at the

National Portrait Gallery from Mr. Henry M. Hake, the Director and Keeper, and Mr. C. K. Adams, the Assistant to the Director.

In producing the text the most important help which we have received has come from the owners of manuscripts. His Grace the Duke of Devonshire confirmed the permission originally given us by his great uncle, the eighth Duke, to reproduce the Chatsworth manuscript of *Pleasure Reconciled to Virtue*. The text and the illustrations are the copyright of His Grace. Jonson's autograph lines in the *Entertainment of the Two Kings at Theobalds*, and the transcript of the concluding song at the *Entertainment of the King and Queen at Theobalds* were copied from the Cecil Papers at Hatfield House many years ago, by permission of the late Marquess of Salisbury. For permission to use the manuscript of this last entertainment at All Souls College, Oxford, we have to thank the librarian, Sir Charles Oman, and the library committee. *The Gypsies Metamorphosed* is printed from the Heber Manuscript, now MS. HM 741 in the Henry E. Huntington Library, by permission of the Director of Research, Dr. Max Ferrand; the Curator of Manuscripts, Mr. R. B. Haselden, has given us valuable information and criticism. Our text is based on a photostat kindly presented to us by a former owner of the manuscript, the late William Augustus White. For *Christmas his Masque* we were allowed to use the text of the manuscript in the Folger Shakespeare Library at Washington,

MS. 2203. 1; the permission was given and a photostat supplied to us by the Reference Librarian, Mr. Giles E. Dawson. Mr. Carl H. Pforzheimer has permitted us to use the text of his unique first Quarto of *Time Vindicated*, and kindly lent a photostat. It will be obvious how much our edition has gained in accuracy and usefulness from the light these manuscripts throw on the printed texts.

Most of our work has been done in the British Museum and the Bodleian Libraries, which are an unfailing source of help. We have also to thank Mr. A. F. Scholfield, librarian of Cambridge University Library; Mr. H. M. Adams, librarian of Trinity College, Cambridge; Dr. Z. N. Brooke, librarian of Gonville and Caius College, Cambridge; Dr. H. Guppy, librarian of the Rylands Library, Manchester; Mr. J. L. Douthwaite, librarian of the Guildhall Library of the City of London—all of whom have given access to old texts. Professor W. A. Jackson, of Harvard, has given us valuable bibliographical information and criticism. At Chatsworth we have a long-standing debt to acknowledge. The present librarian and keeper, Mr. Francis Thompson, has been most helpful over the manuscript of *Pleasure Reconciled to Virtue*; he deposited it in the Bodleian Library, and he checked finally some minute points of reading for us. To his two predecessors we also owe acknowledgments. Forty years ago we first studied at Chatsworth, with the help of Mr. S. Arthur Strong, the theatrical drawings of Inigo Jones; when Mrs. Strong succeeded him,

we paid many visits to Chatsworth to study also the Kemble Quartos. The eighth and ninth Dukes of Devonshire gave permission for these visits. Shortly before his death Mr. T. J. Wise helped us for the last time with a generous loan of his Quartos, which he deposited for us in the Bodleian.

Finally, we have a number of personal obligations to acknowledge. The most important is to Dr. W. W. Greg, who, when we were at work on the Coronation Entertainment of King James, sent us collations of the text and valuable information about the Stationers' Register. He also criticized the introduction to *The Gypsies Metamorphosed*, and we have corresponded with him on a number of textual points. Dr. C. T. Onions has given valuable help on a number of difficult words. Professor James Fraser elucidated for us the ill-printed Welsh in the Folio text of *For the Honour of Wales*.

We have from time to time paid a tribute to the staff of the Clarendon Press for their care and skill in printing the text. The printers, as well as the editors, have found this volume, with its complicated marginal notes, more difficult than any volume which has preceded it. It is pleasant to record that the complete *Masques* of Jonson, for the first time in their history, now appear in a scholarly text.

P. S.

Oriel College, Oxford.

May, 1941.

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## LIST OF ILLUSTRATIONS

THE PORTRAIT OF INIGO JONES . . . . *Frontispiece*

From the *grisaille* at Kelston Park in the collection of Captain Lionel Inigo-Jones.

To introduce an edition of Jonson's masques with a portrait of the collaborator whom he derided as 'tireman', 'carpenter', and 'maker of the properties' is a stroke of irony which would have roused him to fury, but it is a fitting tribute to the genius who provided an artistic setting for twelve of the masques, *The Masque of Blackness*, *Hymenaei*, *The Masque of Queens*, *Oberon*, *Love Freed from Ignorance and Folly*, *Pleasure Reconciled to Virtue*, *The Masque of Augurs*, *Time Vindicated*, *Neptune's Triumph*, *The Fortunate Isles*, *Love's Triumph through Callipolis*, and *Chloridia*. The portrait, a monochrome in oils, is a character-study; it reveals a personality as virile and as combative as Jonson's. It has a special significance as an heirloom of Inigo's descendants, and it has the further advantage of being fresh and unspoiled. The family have preserved it carefully. It is also the only one of the portraits traditionally accepted as contemporary originals which has not hitherto been reproduced by photography.

The earliest engraving of it is a plate by W. Holl in Peter Cunningham's *Life of Inigo Jones* issued by the old Shakespeare Society in 1848. It was there described as 'Engraved from an original picture by Vandyke *en grisaille*, in the possession of Major Inigo Jones 11th Hussars, which had belonged to his Great Grandfather Inigo Jones who died A.D. 1756'.

The claim of Major, afterwards Lieutenant-Colonel, Inigo Jones that the portrait is an original drawing of Van Dyck can no longer be accepted. Sir Lionel Cust has described Van Dyck's method. 'Van Dyck himself made in his own inimitable way a sketch in black chalk of the portrait selected to be engraved. . . . These chalk drawings, of which many exist, mostly in reverse to the print, are executed with Van Dyck's most masterly vigour of expression. They appear to have then been handed over to one of the competent artists, trained for this purpose in the school of Rubens,

who made from them in oils a finished portrait in *grisaille* or monochrome, as a guide to the engraver, to whom the drawings were next intrusted for the actual process of engraving. Many of these small *grisaille* portraits exist, most carefully finished and capital renderings of Van Dyck's style, but it is not possible on any grounds to ascribe any of them, as has been done, to the hand of the painter himself.<sup>1</sup>

The natural inference from this authoritative statement would be that the family portrait was made for an engraving. But no engraving made in reverse from this painting is known to exist. The unsigned article in *The Dictionary of National Biography* says vaguely that this portrait 'seems to be identical with the chalk drawing at Chatsworth, and with the print in the *Icones*' of Van Dyck.<sup>2</sup> But it is not identical: it faces the opposite way to the drawing. The Chatsworth drawing is the study for the great engraving by Robert van Voerst, which faces left, in the *Icones* of 1645, the famous collection of portraits of contemporaries drawn by Van Dyck and published at his expense. Van Voerst took immense pains over the plate; many proofs of it are found in various stages of progress.

It is probable that the family portrait was a copy of this engraving. It is painted upon paper, Mr. C. F. Bell notes, whereas most, if not all, of the *grisaille* series painted for the *Icones* are on wood. Everything suggests that it is derivative, and not, for instance, a preparatory study for the Van Voerst portrait. The question is, was the copy made in Van Dyck's workshop?

It cannot be dated with certainty. It can only be traced back to some date before 1756 when the first recorded owner of it, the then head of the Inigo Jones family, died. If it belonged to Inigo himself, it passed with all his papers and drawings to his pupil and assistant, John Webb, whose wife Anne is described in Inigo's

<sup>1</sup> *Anthony van Dyck, An Historical Study*, 1900, p. 166. It should be noted that M. Maurice Delacre, in his *Récherches sur le Rôle du Dessin dans l'Iconographie du Van Dyck*, 1932, summarily expresses a view directly contradicting that of Sir Lionel Cust. In his opinion the part traditionally assigned to the *grisailles* in the preparation of the engravings, and universally accepted by later authorities, is a mere assumption based on legend.

<sup>2</sup> Cunningham's statement (*Life*, p. 39) that the *grisaille* was engraved by Hollar in 1655 for John Webb's compilation *Stone-henge . . . Restored by Inigo Jones* is equally erroneous. This engraving also faces left; it is set in an oval border, and it has no curtain. It was copied from the Van Dyck portrait now in Leningrad.

will as ' my kinswoman '. Inigo left her two thousand pounds ' to bee layd out for a joynture for her by my Executor '—namely, John Webb—' within one yeare after the proving of this my Will '.<sup>1</sup> The will was proved on 24 August 1652. In the following year John Webb bought the manor of Butleigh near Glastonbury from Thomas Simcox. Evidently this was the jointure. He died there on 24 October 1672, and was succeeded by his son James, who died on 20 April 1690. James Webb's widow, who was a Medlicot, sold to her brother the Van Dyck portrait of Inigo now in Leningrad.<sup>2</sup> Did she at the same time sell the *grisaille* to the member of the Inigo Jones family mentioned in 1848 as having acquired it? Vertue records that ' many of those draughts of Inigo's that Dr. Clark of Oxford hath were bought of this Widow '. This is the famous Clark collection of Inigo's architectural drawings now in the library of Worcester College, Oxford. All this suggests, though it does not prove, that Mrs. James Webb made a pretty complete clearance of these family heirlooms. If she owned the *grisaille*, it is fortunate that she parted with it to a kinsman. The Inigo Jones family are descended from a younger branch of the Webbs.

THE ARCH AT FENCHURCH . . . *Between pages 82, 83*

This and the following plate are taken from *The Arch's of Triumph Erected in honor of the High and mighty prince, James, the first of that name, King of England, and the sixth of Scotland, at his Majesties Entrance and passage through his Honorable City & chamber of London. vpon the 15th day of march 1603. Invented and published by Stephen Harrison Ioyner and Architect: and graven by William Kip*. The colophon on signature K is ' Imprinted at London by Iohn Windet, Printer to the Honourable Citie of London, and are to be sold at the Authors house in Lime-street, at the signe of the Snayle. 1604.' There are seven plates, and they rank among the finest specimens of engraving which had hitherto appeared in England. They are the one important work of the engraver William Kip, otherwise known only as a map-engraver. Harrison freely indulged in the riot of ornament which characterized the English architecture of the period, and Jonson's detailed descriptions of the emblematic figures, annotated with

<sup>1</sup> Cunningham, *ibid.*, p. 50.

<sup>2</sup> So Vertue records in British Museum Additional MS. 23,069, f. 38 (Walpole Society Vertue Notebooks, vol. i, 1929-30, p. 135).

references to the classics, suggest that he did more than interpret. The note on Janus Quadifrons and the conception of the Temple of Peace have the mark of the classical scholar rather than of the city architect. Harrison contributed a description of the plates. The first arch was at Fenchurch Street 'the backe of it so leaning on the East ende of the Church, that it ouer-spread the whole streete. . . . It was a *Flat-square*, builded vpright'. over forty feet high and fifty feet wide. In the model of London old St. Paul's stands out conspicuously. The inscription 'Camera Regia' below 'Londinium' is not in the engraving. The gate to the right, through which the King passed, was eighteen feet high and twelve feet wide. 'This Gate of *Passage* . . . was deriued from the *Tuscana* (being the principal pillar of those 5. vpon which the *Noble Frame of Architecture* doth stand).'

The Tuscan style was changed to Doric above the archways: this 'bore vp the *Archit(r)itue*, *Frize*, and *Coronixe*, and was garnished with *Corbals* or *Croxtels* fitting such worke, besides the beauty of *Pyramids*, *Beasts*, *Water*, *Tables*, and many other in-richments. . . .' The central figure here is Monarchia Britannica, who has Divine Wisdom at her feet: on her right in descending order are Veneration, Promptitude, Vigilance; on her left Gladness, Loving Affection, Unanimity. On either side are 'the *Waites* and *Hault-boyes* of the City'.

'The cheekes or sides of the Gate' were doubly guarded—he absurdly says—with the Portraits of *Atlas* King of *Mauretania*: it is curious that he forgot the plump caryatid on the right of the arch. Between the archways, above, is the Genius of the City, 'supported on the right hand by a person figuring *The Councell of the City*'—Jonson's 'Bouleutes'—'and on the left by a person figuring the *Warlike force of the City*'—Jonson's 'Polemius'. The Thames is beneath the Genius and has a river landscape below him.

A much-reduced copy of the engraving was reproduced in Sir Sidney Lee's illustrated *Life of William Shakespeare*, ed. 1899, page 190, and a plate the size of the original in Sir Sidney Colvin's *Early Engraving and Engravers in England (1545-1695)*, page 67.

THE ARCH AT TEMPLE BAR . . . *Between pages 94, 95*

Harrison gives the following description on signature I:—  
'The seuenth and last *Pegme* (within the Citie) was erected at

*Temple-Barre*, beeing adioyned close to the Gate : The *Building* was in all points like a *Temple*, and dedicated to *Ianus Quadifrons*.

' Beneath that *Foure-faced head* of *Ianus* was aduanc'd the *Armes* of the *Kingdome*, with the *Supporters* cut out to the life : from whence being remoude they now are placed in the *Guild Hall*.

' The wals and gates of this *Temple* were brasse ; the *Pillars* siluer, their *Capitals* and *Bases* gold : All the *Frontispice* (downeward from those *Armes*) was beutified and supported by twelue rich *Columnnes*, of which the foure lowermost, being great *Corinthian* pillars, stood vpon two large *Pedestals*, with a fair *Vaux* ouer them instead of *Architriue*, *Frieze* and *Cornice* : Aboue them, eight *Columnnes* more, were likewise set, two and two vpon a large *Pedestall* ; for as our worke began (for his *Maiesties* entrance) with *Rusticke*, so did wee thinke it fit, that this our *Temple*, should end with the most famous *Columnne*, whose beauty and goodlinesse is deriued both from the *Tuscane*, *Doricke*, *Ionicke*, and *Corinthian*, and receiued his full perfection from *Titus Vespasian*, who aduanced it to the highest place of dignitie in his *Arch Triumphall*, and (by reason that the beauties of it were a mixture taken from the rest) he gaue it the name of *Composita* or *Italica* : within the *Temple* stood an *Altar*, with burning *Incense* vpon it, before which a *Flamin* appeares, and to the *Flamin* comes the *Genius* of the *City*. The principall person in this *Temple*, was *Peace*. At her feet lay *Warre* groueling. At her right hand stood *Wealth*. On the same hand likewise, but somewhat remote, and in a *Cant* by herselfe, *Quiet* was seated, the first hand-maide of *Peace*, whose feete stood vpon *Tumult*. On the left hand (at the former distance) *Liberty* the second hand-maide of *Peace* had her place, at whose feet *Seruitude* lay subiected. Beneath these (on distinct degrees) sate two other hand-maides of *Peace*, *Safety* and *Felicity*, *Safety* trampling vpon *Danger* and *Felicity* vpon *Vnhappinesse*.'

A LADY MASQUER IN 'HYMENAËI' *Between pages 208, 209*

From the portrait at Welbeck Abbey, no. 324 in the *Catalogue of the Pictures belonging to the Duke of Portland*, 1936, by R. W. Goulding and C. K. Adams.

The figure is whole length, standing slightly to her right; she holds her veil with both hands, the left hand doubled on her hip

with the thumb bent upward. A large white-striped gauze veil is stretched out with wires behind her, tied here and there with small bows of red. The hair auburn in small curls. A crown-shaped head-dress of pearls and rubies ; in the centre three spikes of metal overarched by circlets of pearl and a large pearl above them. On the left side of her head a white egret plume, not feathered, but almost like an elongated shaving-brush. A pearl necklace with pendant of eight diamonds and a pearl below. A ruby and pearl ear-ring in her left ear. She wears a tightly fitting white jacket cut low at the neck with an open collar of point lace ; the jacket is open at the front and embroidered with conventionalized flowers, and has a fringe of gold on the lower edges. The sleeves white, fitted close to the arms and barred with alternate rings of red, the white portion embroidered, the red gold-edged and covered with lace-work puffs. On her right wrist a triangular string of pearls attached to a point-lace cuff. Her bodice strawberry-colour, showing in the triangular cut of the jacket ; at the apex four rubies and a large pearl below. Her girdle studded with pearls and rubies ; in the centre diamonds and pearls surmounted by three dark spikes. A short red upper skirt matching the bodice, with horizontal bands of gold, grey squares and white dots between the bands, and vertical lines of silver spangles ; a gold-lace fringe below. A blue-green underdress richly braided in gold at the bottom and embellished with gold spangles and cross-embroidery. Red stockings with gold clocks. Blue shoes covered with lace of a circular pattern ; red rosettes with a diamond in the centre.

A background of dark cloud with light breaking diagonally from the top corner on the right and a ray of light on the left.

Two points here call for comment. (1) The dark look of the diamonds : possibly the artist represented them by a small spangle of silver leaf originally shaded and heightened with paint, but the silver has blackened with time. Silver leaf with yellow lacquer over it was in the seventeenth century a cheap way of painting gold, but no example is known of its being used for painting diamonds. So the discoloration may mean no more than the use of some fugitive pigment. Whatever the cause, the fact remains that the diamonds in this portrait are nearly black. (2) The blue-green under-dress : Jonson describes it as ' watchet ' or sky-blue. Paint mixed with oil grows yellow,

more or less, with time, and so does varnish. Under these conditions blues have a tendency to become greenish. Probably this has happened in the portrait we are describing.

The designer was Inigo Jones, and Jonson describes the costume thus: 'The Ladies *attyre* was wholly new, for the inuention, and full of glorie; as hauing in it the most true impression of a *celestiall* figure: the vpper part of *white* cloth of siluer, wrought with *INVOES* birds and *fruits*; a loose vnder-garment, full gather'd, of *carnation*, strip't with *siluer*, and parted with a golden *Zone*: beneath that, another flowing garment, of *watchet* cloth of siluer, laced with gold. . . . The *attyre* of their heads did answer, if not exceed; their haire being carelesly (but yet with more art, then if more affected) bound vnder the circle of a rare and rich *Coronet*, adorn'd with all varietie, and choise of iewels; from the top of which, flow'd a transparent *veile*, downe to the ground; whose verge, returning vp, was fastened to either side in most sprightly mafiner. The shooes were *Azure*, and gold, set with Rubies and Diamonds; so were all their garments; and euerie part abounding in ornament.' It is on record that the Earl of Rutland paid for his wife's jewels in this masque over £100.<sup>1</sup>

There is at Berkeley Castle a replica of the Welbeck portrait which we have not been allowed to see; we learn from private sources that the two pictures correspond exactly. There is also at Woburn Abbey a portrait of Lucy, Countess of Bedford, Jonson's patron, in a dress mainly that of the *Hymenaei* design but with marked varieties in the pattern. Lady Bedford was a collector of great taste, and she made two changes in the costume. She dispensed with the overarching circlets of pearl at the top of the coronet—an artistic gain when she was painted in daylight, however effective the play of light on the head-dress may have been in a Court performance at night; and for the red upper skirt and the watchet underdress she substituted a reddish-brown frock with horizontal bands of gold and a pattern of alternate grey squares and white dots between the bands; the bottom of the frock was fringed with yellow lace: there is no upper skirt. She could not have worn this at the masque; it would have broken the sequence of the dresses and made her outshine the Queen. But she has the veil, the head-dress (with the exception noted), the white jacket, and the azure shoes.

<sup>1</sup> *Historical MSS. Commission Report: Rutland Accounts*, iv, p. 457.



The Welbeck and the Woburn portraits have led to some confusion. Originally the Welbeck portrait was described as Lady Bedford owing to the superficial resemblance of the costume.<sup>1</sup> But the faces of the two ladies are so unlike that this attribution is impossible.

The identity of the lady in the Welbeck and Berkeley portraits is difficult to determine. In a passage of the Quarto text omitted in the Folio Jonson arranged the lady masquers thus :

‘The names of the eight Ladies, as they were after orderd (to the most conspicuous shew) in their Daunces, by the rule of their statüres ; were the

<i>Co. of</i> MONGOMERY.	<i>La.</i> KNOLLES.
<i>Mi. Ci.</i> SACKVILLE.	<i>La.</i> BERKLEY.
<i>La.</i> Dor. HASTINGS.	<i>La.</i> BLANCH SOMERSET.
<i>Co. of</i> BEDFORD.	<i>Co. of</i> RUTLAND.’

John Pory, the newsmonger, sending an account of the masque to Sir Robert Cotton,<sup>2</sup> says : ‘ About the globe of erth houëred a middle region of cloudes in the center wherof stood a grand consort of musicians, and vpon the cantons or hornes sate the ladies 4 at one corner, and 4 at another, who descended vpon the stage.’ Now the Welbeck lady is painted standing slightly to her right with her egret plume on the left side of her head ; Lady Bedford standing slightly to her left with the plume on the right side of her head. Evidently they were placed on either side of the Queen in the order that Jonson gives. The lady on the Queen’s left is one of two ladies in Jonson’s list. Either she is Elizabeth, daughter of Lord Hunsdon and wife of Sir Thomas Berkeley, son and heir of the seventh Lord Berkeley, who died in the lifetime of his father in 1611 ; or she is Elizabeth, Countess of Rutland, wife of Roger, the fifth earl. The Welbeck portrait was in the Wriothesley collection at Titchfield ; with the marriage of Lady Elizabeth Noel, great granddaughter of the fourth Earl of Southampton, to the first Duke of Portland in 1704, the Wriothesley collection passed to the Bentinck family. Roger, fifth Earl of Rutland, was an intimate friend of the third Earl of Southampton, who is thus a likely person to have had the portrait. The probability therefore is that it is a portrait of

<sup>1</sup> The Berkeley replica is also labelled ‘Lucy Harington, Countess of Bedford’.

<sup>2</sup> B.M. Cotton MS. Julius, C iii. 301.

Lady Rutland, though in the absence of any authentic portrait of her this conjecture cannot be tested.

The Welbeck and Woburn portraits have been reproduced. They appear side by side in Sir Lionel Cust's article on Marcus Gheeraerts the younger in the third volume of the Walpole Society's publications, plates IX (a) and (b), both called Lady Bedford; Sir Lionel believed that Gheeraerts painted them. Mr. C. H. Collins Baker in his *Lely*, 1912 (vol. i, facing p. 28) reproduced the Welbeck portrait as that of Lady Bedford by Paul van Somer; he gave no reasons for this attribution. The Woburn portrait of Lady Bedford was reproduced in colour in the Goupil *James I and VI* by T. F. Henderson, opposite page 232; its fidelity to the original may be judged by the fact that the reddish-brown frock is yellow. Mr. B. H. Newdigate gave a good reproduction of the Woburn portrait as the frontispiece to his edition of *The Phoenix and Turtle*, 1937.

An important fact about these three portraits is that they can now be definitely dated; they were painted in 1606.



# LIST OF FACSIMILES

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The holograph, folio 7 verso . . . . . *Between pages 290, 291*

## OBERON, THE FAIRY PRINCE :

Page 975 in the Folio, 1616 . . . . . *Page* 339

## CHRISTMAS HIS MASQUE :

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## THE MASQUE OF AUGURS :

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TIME VINDICATED TO HIMSELF AND TO HIS  
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<sup>1</sup> Copyright of His Grace the Duke of Devonshire.

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LOVE'S WELCOME AT BOLSOVER :

The first page, from Harley MS. 4955, folio 199 recto

*Between pages 806, 807*



## THE TEXT : INTRODUCTORY NOTE

MOST of this volume is filled by the Masques and Entertainments ; they were first printed as a whole in the two Folios of 1616 and 1640. The former included the early Entertainments of James the First's reign from 1603 to 1607 and the Court Masques from 1605 to 1616, beginning with *The Masque of Blackness* and ending with *The Golden Age Restored*. The Folio of 1640 continued the series with *Christmas his Masque* (1616) and went on to Jonson's last masque at Court, *Chloridia* in 1631 ; this volume also published the later Entertainments from 1620 to 1634, with the exception of *An Entertainment at the Blackfriars*, which remained in manuscript. A number of the masques were first printed in quarto : these authoritative editions are discussed in the introductory notes to the separate texts. The pieces published for the first time in the 1616 Folio were *The Entertainment at Highgate*, the two royal entertainments at Theobalds, *The Speeches at Prince Henry's Barriers*, *Oberon the Fairy Prince*, *Love Freed from Ignorance and Folly*, *Love Restored*, *The Irish Masque at Court*, *Mercury Vindicated from the Alchemists at Court*, and *The Golden Age Restored*. These were entered by William Stansby on the Stationers' Register in 1614 :

20<sup>o</sup> Januarij 1614

William Stansbye Entred for his Coppie vnder the handes of  
master Tavernour and both the wardens Certayne Masques  
at the Court never yet printed written by Ben Johnson vjd  
Arber, *Transcript*, iii. 562.

The Folio of 1640 published for the first time *Christmas his Masque*, *The Vision of Delight*, *Pleasure Reconci'd to Virtue*, *For the Honour of Wales*, *News from the New World Discovered in the Moon*, *Pan's Anniversary*, *The Masque of Owls*, *The King's Entertainment at Welbeck*, and *Love's Welcome at Bolsover*. Richard Bishop had acquired from



Stansby's widow Stansby's 'part' in Jonson's *Works* on 4 March 1639. The true owner of the copyright in the new masques of the second volume was Thomas Walkley, though he claimed them only by a belated entry in the Stationers' Register on 17 September 1658.<sup>1</sup> But John Benson had anticipated him by registering *The Gypsies Metamorphosed* on 20 February 1640, and *The Masque of Augurs, Time Vindicated, Neptune's Triumph, and Pan's Anniversary* on March 20: of these, however, he succeeded in publishing only *The Gypsies Metamorphosed*.

We have printed three of the masques from manuscript copies—*The Masque of Queens, Pleasure Reconciled to Virtue*, and *The Gypsies Metamorphosed*. The first is taken from the holograph, the second from a unique acting-copy, the third from a manuscript earlier and more correct than the printed texts. Otherwise we generally follow the two Folios. But both these are unsatisfactory. Jonson did not read the proofs of the masques in the 1616 Folio as he had read the proofs of the plays; the printing of the Greek and Latin notes is very bad, as for example in the Coronation Entertainment and in *The Masque of Queens*; and mistakes were usually left uncorrected, as for example in *Love Restored*. The only trace of Jonson's supervision of the printing is on the last two pages of the volume (1014-15), where he transposed the final speeches in *The Golden Age Restored*: Astraea, come to earth again, decides to stay at the Court of King James and is given the last word.

The printing of the masques in the 1640 Folio varies in quality: it is good in *Lovers made Men*, for example, and thoroughly bad in *The Gypsies Metamorphosed*, and it often needs correction. Sometimes it corrects the false Latin and Greek of its predecessor, but in *The Masque of Augurs*, for instance, where the Latin notes first appear, they are full of errors. Altogether, in the texts of both the Folios, we

<sup>1</sup> See vol. vi, pp. 145-6.

had to make more changes than in the previous volumes, though many of the corrections are obvious.

Four of the late masques have been printed from the Quarto texts—*Neptune's Triumph for the Return of Albion*, *The Fortunate Isles*, *Love's Triumph through Callipolis*, and *Chloridia*: the text which Jonson himself issued is preferable to the reprints of the 1640 Folio.

The following symbols and abbreviations are used in the critical apparatus.

*Q* = Quarto.

*F1* = the Folio of 1616.

*F2* = the Folio of 1640.

*F* = the Folio of 1640 where it prints a play or masque for the first time (e.g. *The Sad Shepherd* or *Christmas his Masque*).

*Ff* = reading common to the Folios of 1616 and 1640.

*F3* = the Folio of 1692.

*W* = Whalley's edition of 1756.

*Wn* = Waldron's edition of *The Sad Shepherd*, 1783.

*G* = Gifford's edition of 1816.

*om.* = an earlier reading omitted from a later text.

*not in Q* = a new reading first found in the Folios.

*Re* = readings in the reset pages of *The Masque of Queens*, *Prince Henry's Barriers*, *Oberon*, and *Love Restored*.

*corr. Q* or *corr. F* = a formula used to indicate an author's or printer's correction, the earlier reading being indicated by *Q originally* or *F originally*.

*Editor* indicates changes in the text for which the Editor is responsible.

Conical brackets enclose words inserted in the text to supply an omission of the original; square brackets enclose a letter or word wrongly inserted in the original, e.g. '*Brit[t]aine*'.

Gifford's scene-location and stage-directions are quoted in the critical apparatus, except where they are anticipated in the early texts.



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## THE SAD SHEPHERD

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## THE TEXT

*The Sad Shepherd* is the last of three plays printed for the first time in the 1640 Folio; it follows *The Magnetic Lady* and *A Tale of a Tub* on quires R to V. It has a title-page dated 1641. The collation is in detail: R 1 recto, the title-page, with the verso blank; R 2 recto, the list of characters and the scene; R 2 verso, the argument of the first Act; R 3 recto and verso, the prologue; R 4 recto to V 4 recto, the text of the play, with the argument of the second Act on S 4 verso and T 1 recto, and the argument of the third Act on V 2 recto and verso; V 4 verso is blank. The play stops abruptly at the opening of the fifth scene of the third Act, and unfortunately the arguments of the fourth and fifth Acts are lost, but there is a clear hint that the play ended with a merry feast in Robin Hood's bower through the efforts of 'Reuben, A devout Hermit' described at the end of the list of characters as 'The Reconciler'.

The paging of *The Sad Shepherd* is erratic. It should be pages 115 to 145, but page 123 is misnumbered 133, and the printer left out the intervening numbers. Pages 151 and 154 are misnumbered 143 and 146 in the outer forme of the inner sheet of V.

The play was not entered on the Stationers' Register before publication. But Walkley included it in his belated entry of the contents of the 'third volume' on 17 September, 1658, before he transferred it to Humphrey Moseley on 20 November.<sup>1</sup>

There are signs of hasty printing. In a few passages words are omitted;<sup>2</sup> a line is lost after 1. iii. 13; the punctuation suffers from wrong stops and wrong fount. There are a few bad misprints, such as 'heart' for 'heat' (1. v. 70), 'Lookes' for 'Looke' (ibid. 95), 'Withall the barke and parish tykes' for 'With all the barkeand parish tykes' (II. iii. 44), and 'The last man' for 'The lost man' (III.

<sup>1</sup> See vol. vi, p. 146.

<sup>2</sup> For example, in the argument before the third Act, II. 52, 55, and possibly in I. vii. 25.

iii. 3). One error in assigning a speech of Lionel to Karolin (1. v. 108) was probably in Jonson's manuscript ; he forgot that Karolin had just left the stage. But, where errors occur, it is easy to correct them, and we should be thankful if all plays of the period were no worse printed than *The Sad Shepherd*.

Three separate editions of the play have appeared. In 1783 F. G. Waldron edited it anonymously from the text of Whalley with careful additional notes of his own and an attempt to round off the fragment with a continuation. He suggested a number of emendations which were silently appropriated by Gifford. In 1905 Dr. W. W. Greg issued the play in a very accurate reprint, as volume xi in W. Bang's *Materialien zur Kunde des älteren englischen Dramas*. He reprinted Waldron's continuation. Mr. L. J. Potts edited the play with modern spelling and punctuation in the *Cambridge Plain Texts* in 1929. We have accepted his conjecture 'caule' for 'call'd' in Act 1, scene vi, line 7.

THE SAD  
SHEPHERD

OR,  
A TALE OF  
*ROBIN-HOOD.*

---

WRITTEN

*By*

BEN: IOHNSON.

---

*Virg. Nec erubuit sylvas habitare Thaleia.*

---

LONDON,  
Printed M.DC.XLI.

The title-page in the Folio.





## *The Persons of the Play.*

*Robin-hood*,      The chiefe Wood-man, Master of the Feast.  
*Marian*,            His Lady, the Mistris.

### *Their Family.*

*Friar Tuck*,      The Chaplaine and Steward.  
*Little Iohn*,      Bow-bearer. 5  
*Scarlet*,            }  
*Scathlock*,        } Two Brothers, Huntsmen.  
*George a Greene*, Huisher of the Bower.  
*Much*,              *Robin-hoods* Bailiffe, or Acater.

### *The Guests invited.* 10

<i>Clarion</i> ,	{	The Rich.		Shepherds.	
<i>Lionell</i> ,		The Courteous.			
<i>Alken</i> ,		The Sage.			
<i>Aeglamour</i> ,		The Sad.			
<i>Karolin</i> ,		The Kind.			15
<i>Mellifleur</i> ,	{	The Sweet.		Shepherdesses.	
<i>Amie</i> ,		The Gentle.			
<i>Earine</i> ,		The Beautifull.			

### *The troubles unexpected.*

*Maudlin*,      The Envious : The Witch of Papplewicke. 20  
*Douce*,          The Proud : Her Daughter.  
*Lorell*,          The Rude. A Swine'ard, the Witches son.  
*Puck-hairy*,    Or *Robin-Goodfellow*, their Hine.

### *The Reconciler.*

*Reuben*, A devout Hermit. 25

## *The SCENE is Sher-wood.*

Consisting of a Landt-shape of Forrest, Hills, Vallies, Cottages, A Castle, A River, Pastures, Heardes, Flocks, all full of Countrey simplicity. *Robin-hoods* Bower, his Well, The Witches *Dimple*, The Swine'ards *Oake*, The Hermits *Cell*. 30

The Persons.]      17 Shepherdesses.] Shepherdesses F      18 *Earine*]  
*Larine* F, F3      23 Hine] Hind G      After 26 *Musicians*, *Foresters*,  
&c. G

## THE ARGUMENT

of the first ACT.

**R** *Obin-hood*, having invited all the Shep'erds and Shep'erdesses of the Vale of *Be'voir*, to a Feast in the Forrest of *Sherwood*, and trusting to his Mistris, Maid *Marian*, with her Wood-men, to kill him Venison against  
 5 the day : Having left the like charge with Friar *Tuck* his Chaplaine, and Steward, to command the rest of his merry men, to see the Bowre made ready, and all things in order for the entertainment ; meeting with his Guests at their entrance into the Wood, welcomes and conducts them to  
 10 his Bowre. Where, by the way, hee receives the relation of the sad Shep'ard *Eglamour*, who is falne into a deepe Melancholy, for the losse of his beloved *Earine* ; reported to have beene drowned in passing over the *Trent*, some few dayes before. They endeavour in what they can to comfort  
 15 him : but, his disease having taken so strong root, all is in vaine, and they are forced to leave him. In the meane time *Marian* is come from hunting with the Hunts-men, where the Lovers interchangeably expresse their loves. *Robin-hood* enquires if she hunted the Deere at force, and what  
 20 sport he made, how long hee stood, and what head hee bore : All which is briefly answer'd with a relation of breaking him up, and the Raven, and her Bone. (The suspect had of that Raven to be *Maudlin*, the Witch of *Paple-wick*, whom one of the Huntsmen met i' the morning, at the roweing of the  
 25 Deere, and is confirm'd by her being then in *Robin-hoods* Kitchin, i' the Chimney-corner, broyling the same bit, which was throwne to the Raven, at the *Quarry* or Fall of the Deere. *Marian* being gone in, to shew the Deere to some of the Shepherdesses, returnes instantly to the *Scene* discontented, sends away the Venison she had kill'd, to her  
 30 they call the Witch, quarrels with her Love *Robin-hood*, abuseth him, and his Guests the Shep'erds ; and so departs, leaving them all in wonder and perplexitie.

The Argument]  
 stood,] stood ? F3

10 way,] way F  
 bore:] bore ? F3

20 made,] made ? F3  
 25 and] and which G

## The PROLOGVE.

**H***E that hath feasted you these forty yeares,*  
*And fitted Fables, for your finer eares,*  
*Although at first, he scarce could hit the bore ;*  
*Yet you, with patience harkning more and more,*  
*At length have growne up to him, and made knowne,* 5  
*The Working of his Pen is now your owne :*  
*He pray's you would vouchsafe, for your owne sake,*  
*To heare him this once more, but, sit awake.*  
*And though hee now present you with such wooll,*  
*As from meere English Flocks his Muse can pull,* 10  
*He hopes when it is made up into Cloath ;*  
*Not the most curious head here will be loath*  
*To weare a Hood of it ; it being a Fleece,*  
*To match, or those of Sicily, or Greece.*  
*His Scene is Sherwood : And his Play a Tale* 15  
*Of Robin-hood's inviting from the Vale*  
*Of Be'voir, all the Shep'ards to a Feast :*  
*Where, by the casuall absence of one Guest,*  
*The Mirth is troubled much, and in one Man*  
*As much of sadnesse showne, as Passion can.* 20  
*The sad young Shep'ard, whom wee here present,*  
 (p) *Like his woes Figure, darke and discontent,* (p) The sad  
*For his lost Love ; who in the Trent is said,* Sheep'ard  
*To have miscarried ; 'lasse ! what knowes the head* passeth  
*Of a calme River, whom the feet have drown'd ?* silently over  
*Heare what his sorrowes are ; and, if they wound* the Stage.  
*Your gentle brests, so that the End crowne all,*  
*Which in the Scope of one dayes chance may fall :*  
*Old Trent will send you more such Tales as these,*  
*And shall grow young againe, as one doth please.* 30

*But here's an Heresie of late let fall ;*  
*That Mirth by no meanes fits a Pastorall ;*  
*Such say so, who can make none, he presumes :*  
*Else, there's no Scene, more properly assumes*  
*The Sock. For whence can sport in kind arise,*  
*But from the Rurall Routs and Families ?*

Here the Pro-  
 logue think-  
 ing to end,  
 returnes up-  
 on a new  
 purpose, and  
 speakes on.

- Safe on this ground then, wee not feare to day,  
 To tempt your laughter by our rustick Play.  
 Wherein if we distaste, or be cry'd downe,*  
 40 *Wee thinke wee therefore shall not leave the Towne ;  
 Nor that the Fore-wits, that would draw the rest  
 Vnto their liking, alwayes like the best.  
 The wise, and knowing Critick will not say,  
 This worst, or better is, before he weigh,*  
 45 *Where every piece be perfect in the kind :  
 And then, though in themselves he difference find,  
 Yet if the place require it where they stood,  
 The equall fitting makes them equall good.  
 You shall have Love and Hate, and Iealousie,*  
 50 *As well as Mirth, and Rage, and Melancholy :  
 Or whatsoever else may either move,  
 Or stirre affections, and your likings prove.  
 But that no stile for Pastorall should goe  
 Current, but what is stamp'd with Ah, and O ;*  
 55 *Who judgeth so, may singularly erre ;  
 As if all Poesie had one Character :  
 In which what were not written, were not right,  
 Or that the man who made such one poore flight,  
 In his whole life, had with his winged skill*  
 60 *Advanc'd him upmost on the Muses hill.  
 When he like Poet yet remaines, as those  
 Are Painters who can only make a Rose.  
 From such your wits redeeme you, or your chance,  
 Lest to a greater height you doe advance*  
 65 *Of Folly, to contemne those that are knowne  
 Artificers, and trust such as are none.*

The Prologue]  
 62 *Are Painters*] *Are Painters* F

44 *weigh,*] *weigh ;* F

45 *Where*] *Whêr W*

THE  
SAD SHEPHERD;  
OR,  
A TALE OF  
*Robin-hood.*

---

ACT I. SCENE I.

*Aeglamour.*

**H**ere! she was wont to goe! and here! and here!  
Just where those Daisies, Pincks, and Violets grow:  
The world may find the Spring by following her;  
For other print her aerie steps neere left.  
Her treading would not bend a blade of grasse! 5  
Or shake the downie *Blow-ball* from his stalke!  
But like the soft *West-wind*, she shot along,  
And where she went, the Flowers tooke thickest root,  
As she had sow'd 'hem with her odorous foot.

ACT I. SCENE II.

*Marian. Tuck. Iohn. Wood-men, &c.*

*Mar.* Know you, or can you guesse, my merry men,  
What 'tis that keepes your Master *Robin-hood*  
So long both from his *Marian*, and the Wood?

i. i.] SCENE, a Grove. | *Aeglamour enters.* WH: ACT I. SCENE I. |  
*Sherwood Forest.* | A distant prospect of hills, valleys, cottages, a castle, river,  
pastures, herds, flocks, &c. *Robin Hood's bower in the foreground.* | Enter  
*Aeglamour.* G. i. ii.] SCENE, The entrance to Robin Hood's  
bower. | *Marian, Tuck, George a Green, and Much, enter from the bower.*  
WH: SCENE II. | Another Part of the Same. | Enter *Marian, Friar Tuck,*  
*John, George-a-Green, Much, Woodmen, &c.* G 2 *Robin-hood* COIT. F:  
*Robin-hood?* F originally 3 *Wood?* corr. F: *Wood.* F originally

- Tuc.* Forsooth, Madam, hee will be here by noone,  
 5 And prays it of your bounty as a boone,  
 That you by then have kild him Venison some,  
 To feast his jolly friends, who hether come  
 In'threaves to frolick with him, and make cheare ;  
 Here's *Little Iohn* hath harbord you a Deere,  
 10 I see by his tackling. *Io.* And a Hart of ten,  
 I trow hee be, Madam, or blame your men :  
 For by his Slot, his Entries, and his Port,  
 His Frayings, Fewmets, he doth promise sport,  
 And standing 'fore the Dogs ; hee beares a head,  
 15 Large, and well beam'd : with all rights somm'd, and spred.  
*Mar.* Let's rowse him quickly, and lay on the Hounds.  
*Io.* *Scathlock* is ready with them on the grounds ;  
 So is his brother *Scarlet* : now they've found  
 His Layre, they have him sure within the pound.  
 20 *Mar.* Away then, when my *Robin* bids a Feast,  
 'Twere sinne in *Marian* to defraude a Guest.

## A C T I. S C E N E I I I.

*Tuck.* *George a Greene.* *Much.* *Aeglamour.*

- Tuc.* And I, the Chaplaine, here am left to be  
 Steward to day, and charge you all in fee,  
 To d'on your Liveries ; see the Bower drest ;  
 And fit the fine devises for the Feast :  
 5 You *George* must care to make the Baldrick trim,  
 And Garland that must crowne, or her, or him,  
 Whose Flock this yeare, hath brought the earliest Lambe !  
*Geo.* Good Father *Tuck*, at your Commands I am  
 To cut the Table out o' the greene sword,  
 10 Or any other service for my Lord ;  
 To carve the Guests large seats ; and these laid in

1. ii. 6 then] them F 3      20 *Mar.* F3 : *Mor.* F      After 21  
*Exeunt Marian and John with the Woodmen.* G      1. iii. ACT I] ACT. I  
*F : Manent Tuck, George a Green, and Much.* Wn : *G continues the Scene.*  
 6 him.] him ; F      9 o' F3 : O F      sword] sword G

With turfe (as soft and smooth as the Moles skin :)  
And hang the bulled Nose-gaies 'bove their heads,

\* \* \* \* \*

The Pipers banck, whereon to sit and play ;  
And a faire Dyall to meete out the day.

15

Our Masters Feast shall want no just delights :  
His entertainments must have all the rites.

*Muc.* I, and all choise that plenty can send in ;  
Bread, Wine, Acates, Fowle, Feather, Fish, or Fin,  
For which my Fathers Nets have swept the *Trent*.

*Aeg.* And ha' you found her ? *Mu.* Whom ? *Aeg.* My  
drowned Love.

*Aegla-*  
*mour* fals  
in with  
them.

*Earine !* the sweet *Earine !*  
The bright, and beautifull *Earine !*  
Have you not heard of my *Earine ?*

Just by your Fathers Mills (I thinke I am right)  
Are not you *Much* the Millers sonne ? *Mu.* I am.

25

*Aeg.* And Baily to brave *Robin-hood ?* *Mu.* The same.

*Aeg.* Close by your Fathers Mills, *Earine !*

*Earine* was drown'd ! O my *Earine !*  
(Old *Maudlin* tells me so, and *Douce* her Daughter)

30

Ha' you swept the River say you ? and not found her ?

*Muc.* For Fowle, and Fish wee have. *Aeg.* O not for her ?  
You're goodly friends ! right charitable men !

Nay, keepe your way, and leave me : make your toyes,  
Your tales, your poesies, that you talk'd of ; all

35

Your entertainments : you not injure me :

Onely if I may enjoy my *Cipresse* wreath !

And you will let me weepe ! ('tis all I aske ;)

Till I be turn'd to water, as was she !

And troth, what lesse suit can you grant a man ?

40

*Tuck.* His Phantasie is hurt, let us now leave him :

The wound is yet too fresh, to admit searching.

*Aeg.* Searching ? where should I search ? or on what track ?  
Can my slow drop of teares, or this darke shade

1. iii. 13 After l. 13 a line rhyming with ' heads ' is lost : Wn. suggested  
' Raise, where the stately beech her branches spreads ' 27 Baily]  
Bailiff F3 40 troth, F3 : troth F 42 Exit Tuck. add Wn, G



- 45 About my browes, enough describe her losse?  
*Earine*, O my *Earine's* losse!  
 No, no, no, no; this heart will breake first.  
*Geo.* How will this sad disaster strike the eares  
 Of bounteous *Robin-hood*, our gentle Master?
- 50 *Mu.* How will it marre his mirth, abate his feast;  
 And strike a horror into every guest!  
*Aeg.* If I could knit whole clouds about my browes,  
 And weepe like *Swithen*, or those watry signes,  
 The Kids that rise then, and drowne all the Flocks
- 55 Of those rich Shepherds, dwelling in this Vale;  
 Those carelesse Shepherds, that did let her drowne!  
 Then I did something: or could make old *Trent*  
 Drunke with my sorrow, to start out in breaches  
 To drowne their Herds, their cattle, and their corne,
- 60 Breake downe their Mils, their Dams, ore-terne their weeres,  
 And see their houses, and whole lively-hood  
 Wrought into water, with her, all were good:  
 I'd kisse the torrent, and those whirles of *Trent*,  
 That suck'd her in, my sweet *Earine*!
- 65 When they have cast their body on the shore,  
 And it comes up, as tainted as themselves,  
 All pale and bloodlesse, I will love it still,  
 For all that they can doe, and make 'hem mad,  
 To see how I will hugge it in mine armes!
- 70 And hang upon the lookes, dwell on her eyes:  
 Feed round about her lips, and eate her kisses!  
 Suck of her drowned flesh! and where's their malice?  
 Not all their envious sousing can change that:  
 But I will study some revenge past this!
- 75 I pray you give me leave, for I will study.  
 Though all the Bels, Pipes, Tabors, Timbures ring  
 That you can plant about me: I will study.

i. iii. 45 losse?] losse! F After 51 *Exeunt George and Much.*  
 add G 57 something:] something F: something, F3 60 weeres]  
 Wares F3 65 their] her Wn, G 70 the] her Wn, G 72 of]  
 off Wn, G 74 *Music of all sorts is heard.* add G 75 study.] study,  
 F3 77 study.] Aeglamour retires, and sits on a bank ruminating. Wn

ACT I. SCENE IIII.

To him.

*Robin-hood. Clarion. Mellifleur. Lionel. Amie. Alken.*

*Tuck. Servants, with musick of all sorts.*

*Rob.* Welcome bright *Clarion*, and sweet *Mellifleur*,  
The courteous *Lionel*, faire *Amie* ; all  
My friends and neighbours, to the Jolly Bower  
Of *Robin-hood*, and to the greene-wood Walkes :  
Now that the shearing of your sheepe is done, 5  
And the wash'd Flocks are lighted of their wooll,  
The smoother Ewes are ready to receive  
The mounting Rams againe ; and both doe feed,  
As either promist to increase your breed  
At eaning time; and bring you lusty twins. 10  
Why should, or you, or wee so much forget  
The season in our selves : as not to make  
Vse of our youth, and spirits, to awake  
The nimble Horne-pipe, and the Timburine,  
And mixe our Songs, and Dances in the Wood, 15  
And each of us cut downe a Triumph-bough ?  
Such are the Rites, the youthfull *Iune* allow.

*Cla.* They were, gay *Robin*, but the sower sort  
Of Shepherds now disclaime in all such sport :  
And say, our Flocks, the while, are poorely fed, 20  
When with such vanities the Swaines are led.

*Tuc.* Would they, wise *Clarion*, were not hurried more  
With Covetise and Rage, when to their store  
They adde the poore mans Eaneling, and dare sell  
Both Fleece, and Carkasse, not gi'ing him the Fell. 25  
When to one Goat, they reach that prickly weed,  
Which maketh all the rest forbear to feed ;  
Or strew *Tods* haire, or with their tailes doe sweepe  
The dewy grasse, to d'off the simpler sheepe ;

i. iv. Enter *Robin Hood, Clarion, Mellifleur, Lionel, Amie, Alken, Tuck,*  
*Musicians, &c.* G. continuing the scene 16 -bough ? F3 : -bough. F  
17 are *Wn, G* : were *F* 20 Flocks,] Flocks *F*

30 Or digge deepe pits, their Neighbours Neat to vexe,  
 To drowne the Calves, and crack the Heifers necks.  
 Or with pretence of chasing thence the Brock,  
 Send in a curre to worrie the whole Flock.

*Lio.* O Friar, those are faults that are not seene,  
 35 Ours open, and of worst example beene.  
 They call ours, *Pagan* pastimes, that infect  
 Our blood with ease, our youth with all neglect,  
 Our tongues with wantonnesse, our thoughts with lust ;  
 And what they censure ill, all others must.

40 *Rob.* I doe not know, what their sharpe sight may see  
 Of late, but I should thinke it still might be  
 (As 'twas) a happy age, when on the Plaines,  
 The Wood-men met the Damsells, and the Swaines  
 The Neat'ards, Plow-men, and the Pipers loud,  
 45 And each did dance, some to the Kit, or Crowd,  
 Some to the Bag-pipe, some the Tabret mov'd,  
 And all did either love, or were belov'd.

*Lio.* The dextrous Shepherd then would try his sling,  
 Then dart his Hooke at Daysies, then would sing,  
 50 Sometimes would wrastle. *Cla.* I, and with a Lasse :  
 And give her a new garment on the grasse ;  
 After a course at Barley-breake, or Base.

*Lio.* And all these deeds were seene without offence,  
 Or the least hazard o' their innocence.  
 55 *Rob.* Those charitable times had no mistrust.  
 Shepherds knew how to love, and not to lust.

*Cla.* Each minute that wee lose thus, I confesse,  
 Deserves a censure on us, more or lesse ;  
 But that a sadder chance hath given allay,  
 60 Both to the Mirth, and Musicke of this day.  
 Our fairest Shepherdesse wee had of late,  
 Here upon *Trent*, is drown'd ; for whom her mate  
 Young *Aeglamour*, a Swaine, who best could tread

1. iv. 37 neglect,] neglect; F      38 lust ;] lust, F      46 Tabret  
 mov'd F3 : Tabret-mov'd F      49 sing,] sing. F      54 o'] of F3  
 56 *Exit Tuck and Servants.* add L. J. Potts

Our countrey dances, and our games did lead,  
Lives like the melancholy Turtle, drown'd 65  
Deeper in woe, then she in water : crown'd  
With *Yewgh* and *Cypresse*, and will scarce admit  
The Physick of our presence to his fit.

*Lio.* Sometimes he sits, and thinkes all day, then walkes,  
Then thinkes againe ; and sighes, weeps, laughs, and talkes, 70  
And, 'twixt his pleasing frenzie, and sad griefe,  
Is so distracted ; as no sought reliefe,  
By all our studies can procure his peace.

*Cla.* The passion finds in him that large increase,  
As wee doubt houely wee shall lose him too. 75

*Rob.* You should not crosse him then what ere you doe :  
For Phant'sie stop'd, will soone take fire, and burne  
Into an anger, or to a Phrensie turne.

*Cla.* Nay, so wee are advis'd by *Alken* here,  
A good sage Shepherd, who all-tho' he weare 80  
An old worne hat and cloake, can tell us more  
Then all the forward Fry, that boast their Lore.

*Lio.* See, yonder comes the brother of the Maid,  
Young *Karolin* ! how curious, and afraid  
Hee is at once ! willing to find him out, 85  
And loath to'offend him. *Alken.* Sure hee's here about.

ACT I. SCENE V.

*Robin-hood. Clarion. Mellifleur. Lionel. Amie. Alken.*

*Karolin. Aeglamour, sitting upon a banke by.*

*Cla.* See where hee sits. *Aeg.* It will be rare, rare, rare !  
An exquisite revenge : but peace, no words !  
Not for the fairest fleece of all the Flock :  
If it be knowne afore, 'tis all worth nothing !

I. iv. 67 *Cypresse*] *Cypressa* F 79 *Alken*] *Alhen* F 86  
After 'him.' Enter *Karolin.* G *Alken.*] *Kar.* G I. v.] G con-  
tinues the scene *Karolin enters to Robin Hood, Clarion, Mellifleur,*  
*Lionel, Amie, Alken, and Aeglamour, who is sitting upon a bank by.* Wn  
1 After 'sits.' Points to *Aeglamour, sitting upon a bank hard by.* G 2  
exquisite revenge] *exquisiterevenge* F



As if there since did fall one drop of dew,  
 But what was wept for her ! or any stalke  
 Did beare a Flower ! or any branch a bloome ; 40  
 After her wreath was made : In faith, in faith  
 You doe not faire, to put these things upon me,  
 Which can in no sort be : *Earine*,  
 Who had her very being, and her name,  
 With the first knots, or buddings of the Spring, 45  
 Borne with the Primrose, and the Violet,  
 Or earliest Roses blowne : when *Cupid* smil'd,  
 And *Venus* led the *Graces* out to dance,  
 And all the Flowers, and Sweets in *Natures* lap,  
 Leap'd out, and made their solemne Conjuraction, 50  
 To last, but while shee liv'd : Doe not I know,  
 How the Vale wither'd the same Day ? How *Dove*,  
*Deane*, *Eye*, and *Erwash*, *Idell*, *Snite*, and *Soare*,  
 Each broke his Vrne, and twenty waters more,  
 That swell'd proud *Trent*, shrunke themselves dry ; that since, 55  
 No Sun, or Moone, or other cheerfull Starre  
 Look'd out of heaven ! but all the Cope was darke,  
 As it were hung so for her Exequies !  
 And not a voice or sound, to ring her knell :  
 But of that dismall paire, the scritchinge Owle, 60  
 And buzzing Hornet ! harke, harke, harke the foule  
 Bird ! how shee flutters with her wicker wings !  
 Peace, you shall heare her scritch. *Cla.* Good *Karolin* sing,  
 Helpe to divert this Phant'sie. *Kar.* All I can.

*Though I am young, and cannot tell,  
 Either what Death, or Love is well,  
 Yet I have heard, they both beare darts,  
 And both doe ayme at humane hearts :  
 And then againe, I have beene told  
 Love wounds with heat, as Death with cold ;*

The Song.  
 Which  
 while  
*Karolin*  
 sings,  
*Aegla-*  
*mour*  
 reads.

1. v. 42 me.] me. F      53 *Snite*] *Snite* C.C.B. conj. in *Notes and Queries*, 8th series, ix, p. 285.      60 Owle,] Owle ; F      64 Peace,  
*F3* : Peace F      65-80 Printed as a separate lyric with the heading A  
Sonnet in the Quarto and Duodecimo editions of Jonson's Poems, 1640.  
70 heat F3, 40, 12 mo: heart F

*So that I feare, they doe but bring  
Extreames to touch, and meane one thing.*

*As in a ruine, we it call  
One thing to be blowne up, or fall ;  
75 Or to our end, like way may have,  
By a flash of lightning, or a wave :  
So Loves inflamed shaft, or brand,  
May kill as soone as Deaths cold hand ;  
Except Loves fires the vertue have  
80 To fright the frost out of the grave.*

*Aeg.* Doe you thinke so ? are you in that good heresie ?  
I meane opinion ? If you be, say nothing :  
I'll study it, as a new Philosophy,  
But by my selfe alone : Now you shall leave me !  
85 Some of these Nimphs, here will reward you ; this,  
This pretty Maid, although but with a kisse.  
*Amie* to Liv'd my *Earine*, you should have twenty :  
For every line here, one I would allow 'hem  
From mine owne store, the treasure I had in her :  
90 Now I am poore as you. *Kar.* And I a wretch !

Hee  
forces  
*Amie* to  
kisse  
him.

*Aegla-*  
*mour* goes  
out, and  
*Karolin*  
followes  
him.

*Cla.* Yet keepe an eye upon him, *Karoline*.  
*Mel.* Alas that ever such a generous spirit,  
As *Aeglamours*, should sinke by such a losse.  
*Cla.* The truest Lovers are least fortunate,  
Looke all their Lives, and Legends ; what they call  
The Lovers Scriptures : *Heliadores*, or *Tatij* !  
*Longi* ! *Eustathij* ! *Prodromi* ! you'l find it !  
What thinke you Father ? *Alk.* I have knowne some few,  
And read of more ; wh(o)'have had their dose, and deepe,  
100 Of these sharpe bitter-sweets. *Lio.* But what is this  
To jolly *Robin* ? who the Story is,  
Of all beatitude in Love ? *Cla.* And told  
Here every day, with wonder on the wold.

1. v. 74 *or*] and 4<sup>o</sup>, 12<sup>mo</sup> 84 me !] me l F 85 this,] this F  
86 kisse,] kisse, F St. dir. forces] fotces F 95 Looke] Lookes  
F : Look F3 103 wold W : world F, F3

*Lio.* And with fames voice. *Alk.* Save that some folke  
delight  
To blend all good of others, with some spight. 105  
*Cla.* Hee, and his *Marian*, are the Summe and Talke  
Of all, that breath here in the Greene-wood Walke.  
*Mel.* Or *Be'voir* Vale. *Lio.* The Turtles of the Wood.  
*Cla.* The billing Paire. *Alk.* And so are understood  
For simple loves, and sampled lives beside. 110  
*Mel.* Faith, so much vertue should not be envi'd.  
*Alk.* Better be so, then pittied, *Mellifleur* !  
For 'gainst all envy, vertue is a cure ;  
But wretched pittie ever cals on scornes.  
The Deere's brought home : I heare it by their hornes. 115

ACT I. SCENE VI.

To *Robin*, &c. *Marian*. *Iohn*. *Scarlet*. *Scathlock*.

*Rob.* My *Marian*, and my Mistris ! *Mar.* My lov'd *Robin* !  
*Mel.* The Moone's at full, the happy paire are met !  
*Mar.* How hath this morning paid me, for my rising !  
First, with my sports ; but most with meeting you !  
I did not halfe so well reward my hounds, 5  
As she hath me to day : although I gave them  
All the sweet morsels, Calle, Tongue, Eares, and Dowcets !  
*Rob.* What ? and the inch-pin ? *Mar.* Yes. *Rob.* Your  
sports then pleas'd you ?  
*Mar.* You are a wanton. *Rob.* One I doe confesse  
I wanted till you came, but now I have you, 10  
Ile growe to your embraces, till two soules  
Distilled into kisses, through our lips  
Doe make one spirit of love. *Mar.* O *Robin* ! *Robin* !

i. v. 108 Vale.] Vale ? F *Lio.* W: *Kar.* F, F3 112 pittied,] pittied  
F: pittied, F3 114 *Horns within.* add G 115 Deere's] Deeres  
F: Deer's F3 i. vi] Enter *Marian*, *John*, and *Scarlet*. G, continuing  
the scene. i They embrace. add G 2 Moone's] Moones F  
5 so] so so F 7 Calle,] caul L. J. *Potts conj.*: call'd F, F3 13 After  
'love.' [kisses her. G



*Rob.* Breathe, breathe a while, what sayes my gentle  
*Marian?*

15 *Mar.* Could you so long be absent? *Rob.* What, a weeke?  
Was that so long? *Mar.* How long are Lovers weekes,  
Doe you think *Robin*, when they are asunder?  
Are they not Pris'ners yeares? *Rob.* To some they seem so;  
But being met againe, they're Schoole-boyes houres.

20 *Mar.* That have got leave to play, and so wee use them.  
*Rob.* Had you good sport i'your chase to day? *Io.* O  
prime!

*Mar.* A lusty Stagge! *Rob.* And hunted yee at force?

*Mar.* In a full cry. *Io.* And never hunted change!

*Rob.* You had stanch Hounds then? *Mar.* Old and sure,  
I love

25 No young rash dogs, no more then changing friends.

*Rob.* What relays set you? *Io.* None at all; we laid not  
In one fresh dog. *Rob.* Hee stood not long then? *Sca<r>.*  
Yes,

Five houres and more. A great, large Deere! *Rob.* What  
head?

*Ioh.* Forked! A Hart of ten. *Mar.* Hee is good Venison,

30 According to the season i'the blood,

I'll promise all your friends, for whom he fell.

*Ioh.* But at his fall there hap't a chance. *Mar.* Worth  
marke!

\*He  
kisses  
her.

*Rob.* I! what was that, sweet *Marian*?\* *Mar.* You'll  
not heare?

\*He  
kisses  
her

*Rob.* I love these interruptions in a Story;\*

againe.

They make it sweeter. *Mar.* You doe know, as soone

\*He

As the Assay is taken.\* *Rob.* On my *Marian*.

kisses

I did but take the Assay. *Mar.* You stop ones mouth,

her

And yet you bid 'hem speake—When the Arbor's made.

againe.

*Rob.* Puld downe, and paunch turn'd out. *Mar.* Hee  
that undoes him,

1. vi. 15 What, F3: What F 16 weekes,] weekes! F: Weeks, F3  
22 Stagge!] Stagge? F 32 marke!] marke? F 33 that,] that  
F *Marian?*] *Marian* F 38 'hem] one G When] when F  
Arbor's] Arbors F 39 him, F3: him; F

Doth cleave the brisket-bone ; upon the spoone 40  
Of which, a little gristle growes, you call it——

*Rob.* The Ravens-bone. *Mar.* Now, ore head sate a  
Raven!

On a sere bough ! a growne great Bird ! and Hoarse !  
Who, all the while the Deere was breaking up,  
So crok'd and cry'd for't, as all the hunts-men, 45  
(Especially old *Scathlocke*) thought it ominous !  
Swore it was Mother *Maudlin* ; whom he met,  
At the Day-dawne ; just as hee rows'd the Deere,  
Out of his Laire : but wee made shift to run him  
Off his foure leggs, and sunke him e're wee left. 50  
Is the Deere come ? *Scat.* Hee lies within o' the dresser !

*Mar.* Will you goe see him *Mellifleur* ? *Mel.* I attend  
you.

*Mar.* Come *Amie*, you'll goe with us ? *Am.* I am not well.

*Lio.* Shee 's sick o' the yong Shep'ard that bekist her.

*Mar.* Friend, cheare your friends up, wee will eate him 55  
merrily.

*Alk.* Saw you the Raven, Friend ? *Scat.* I, qu'ha suld  
let me ?

I suld be afraid o' you, sir, suld I ? *Clar.* Hunts-man !  
A Dram more of Civilitie would not hurt you !

*Rob.* Nay, you must give them all their rudenesses ;  
They are not else themselves, without their language. 60

*Alk.* And what do you thinke of her ? *Scat.* As of a  
Witch.

They call her a Wise-woman, but I thinke her  
An arrant Witch. *Cl.* And wherefore think you so ?

*Sca.* Because I saw her since, broiling the bone  
Was cast her at the Quarrie. *Alk.* Where saw you her ? 65

*Sca.* I' the Chimley nuik, within : shee's there, now.

*Rob.* *Marian* !

i. vi. 40 -bone ;] -bone, F 42 The] the F After 50 Enter  
*Scathlock.* G 51 o' F3 : o F 55 Exeunt *Mar. Mell. and Amie.*  
add Wn, G 57 o'] o F, F3 you, sir,] you sir F : you, Sir, F3  
58 you !] you ? F, F3 64 Because] Because, F 66 After  
'now.' Re-enter *Marian.* G

## ACT I. SCENE VII.

To them

*(Maudlin, as) Marian.*

Your Hunt holds in his tale, still ; and tells more !

*Mar.* My Hunt ? what tale ? *Rob.* How ! cloudie,  
*Marian !*What looke is this ? *Mar.* A fit one, Sir, for you.*To Scathlock.*

Hand off, rude Ranger ! Sirrah, get you in

And beare the Venison hence. It is too good

For these course rustick mouthes that cannot open,

Or spend a thanke for't. A starv'd Muttons carkasse

Would better fit their palates. See it carried

To Mother *Maudlins*, whom you call the Witch, Sir.

10 Tell her I sent it to make merrie with,

Shee'll 'turne us thanks at least ! why stand'st thou,  
Groome ?*Rob.* I wonder he can move ! that hee's not fix'd !

If that his feeling be the same with mine !

I dare not trust the faith of mine owne senses.

15 I feare mine eyes, and eares ! this is not *Marian !*Nor am I *Robin-hood !* I pray you aske her !

Aske her good Shep'ards ! aske her all for me ;

Or rather aske your selves, if shee be shee ;

Or I, be I. *Mar.* Yes, and you are the spie :

20 And the spi'd Spie, that watch upon my walkes,

To informe what Deere I kill, or give away !

Where ! when ! to whom ! but spie your worst, good Spie !

I will dispose of this where least you like !

Fall to your cheese-cakes, curdes, and clawted creame,

25 Your fooles, your flaunes ; and of ale a streame

To wash it from your livers : straine ewes milke

Into your Cider sillabubs, and be drunke

To him, whose Fleece hath brought the earliest Lambe

This yeare ; and weares the Baudrick at your bord !

i. vii Enter *Maudlin, the witch, as Marian.* Wn.: *G continues the scene*  
 4 off, F3: off F      11 'turne] turne F Exit *Scathlock.*  
 add L. J. Potts      28 Fleece] flock F. *Cunningham conj.*

Where you may all goe whistle ; and record 30  
This i' your dance : and foot it lustily.

*Rob.* I pray you friends, doe you heare ? and see, as I Shee  
leaves  
them.  
doe ?

Did the same accents strike your eares ? and objects  
Your eyes, as mine ? *Alk.* Wee taste the same reproches !

*Lio.* Have seen the changes ! *Rob.* Are wee not all  
chang'd, 35

Transformed from our selves ? *Lio.* I do not know !

The best is silence ! *Alk.* And to await the issue.

*Rob.* The dead, or lazie wait for't : I will find it.

---

*The Argument of the  
second ACT.*

**T**He Witch *Maudlin*, having taken the shape of *Marian*  
to abuse *Robin-hood*, and perplexe his guests, commeth  
forth with her daughter *Douce*, reporting in what confusion  
shee hath left them ; defrauded them, of their Venison ;  
made them suspitious each of the other ; but most of all 5  
*Robin-hood* so jealous of his *Marian*, as shee hopes no effect  
of love would ever reconcile them ; glorying so farre in the  
extent of her mischief, as shee confesseth to have surpriz'd  
*Earine*, strip'd her of her garments, to make her daughter  
appeare fine, at this feast, in them ; and to have shut the 10  
maiden up in a tree, as her sonnes prize, if he could winne  
her ; or his prey, if he would force her. Her Sonne, a rude  
bragging swine'ard, comes to the tree to woo her (his Mother,  
and Sister stepping aside, to over-heare him) and first boasts  
his wealth to her, and his possessions ; which move not. 15  
Then he presents her guifts, such as himselfe is taken with,  
but shee utterly shoves a scorne, and loathing both of him,  
and them. His mother is angry, rates him, instructs him  
what to doe the next time, and persuades her daughter, to  
show her selfe about the bower : tells, how shee shall know 20

1. vii. 33 objects *W* : objects ? *F* ARGUMENT 12 Sonne,] Sonne *F*

her mother, when she is transformed, by her broidered belt. Meane while the yong sheep'ardes *Amy* being kist by *Karolin*, *Earines* brother, before, falls in Love ; but knowes not what Love is : but describes her disease so innocently, 25 that *Marian* pitties her. When *Robin-hood*, and the rest of his Guests invited, enter to *Marian*, upbraiding her with sending away their Venison to Mother *Maudlin* by *Scathlock*, which shee denies ; *Scathlock* affirms it, but seeing his Mistres weep, & to forswear it, begins to doubt his owne 30 understanding, rather then affront her farder ; which makes *Robin-hood*, and the rest, to examine themselves better. But *Maudlin* entering like her selfe, the Witch, comes to thanke her for her bountie : at which, *Marian* is more angrie, and more denies the deed. *Scathlock* enters, 35 tells he has brought it againe, & delivered it to the Cooke. The Witch is inwardly vext, the Venison is so recover'd from her, by the rude Huntsman ; and murmurs, and curses, bewitches the Cooke, mocks poore *Amie*, and the rest, discovereth her ill nature, and is a meane of reconciling them 40 all. For the sage Shepherd suspecteth her mischeife, if shee be not prevented : and so perswadeth to seize on her. Whereupon *Robin-hood* dispatcheth out his woodmen to hunt, and take her. Which ends the Act.

## ACT II. SCENE I.

*Maudlin. Douce. <Lorel.>*

*Mau.* **H**AVE I not left 'em in a brave confusion ?  
 Amaz'd their expectation ? got their Venison ?  
 Troubled their mirth, and meeting ? made them doubtfull,

II. THE ARGUMENT 22 sheep'ardes] *Shep'ardess* F 3 23  
 before om. G 28 *Scathlock*] *Scatchlock* F 30 farder] farther  
 F3 32 Witch,] Witch F 36 vext,] vext F3 37 Hunts-  
 man ; . . . curses,] *Huntsman*, . . . *Curses* ; F3 40 Shepherd]  
 Shepherd, F 43 Which] which F II. i] ACT II. SCENE]  
 ACT. II. SCENE. F SCENE, *Lorel's Oak*. | Enter *Maudlin* and *Douce*  
 Wn: *The Forest* as before. | *The Witch's Dimble*, cottage, oak, well, &c. :  
 Enter *Maudlin* in her proper shape, and *Douce* in the dress of *Earine*. G

And jealous of each other ? all distracted ?  
 And, i' the close, uncertaine of themselves ? 5  
 This can your Mother doe, my daintie *Douce* !  
 Take anie shape upon her ! and delude  
 The senses, best acquainted with their Owners !  
 The jolly *Robin*, who hath bid this feast,  
 And made this solemne invitation ; 10  
 I ha' possessed so, with syke dislikes  
 Of his owne *Marian*, that all-bee' he know her,  
 As doth the vauting hart, his venting hind,  
 Hee nère, fra' hence, sall neis her i' the wind,  
 To his first liking. *Dou.* Did you so dista(s)te him ? 15  
*Mau.* As farre as her proud scorning him, could 'bate  
 Or blunt the edge of any Lovers temper.  
*Dou.* But were yee like her, mother ? *Mau.* So like,  
*Douce*,  
 As had shee seen me her sel', her sel' had doubted  
 Whether had been the liker off the twà ! 20  
 This can your Mother doe, I tell you Daughter !  
 I ha' but dight yee, yet, i' the out-dresse,  
 And 'parraile of *Earine* ! but this raiment,  
 These very weeds, sall make yee, as but comming  
 In view or ken of *Aeglamour*, your forme 25  
 Shall show too slipperie to be look'd upon !  
 And all the Forrest sweare you to be shee !  
 They shall rin after yee, and wage the odds,  
 Upo' their owne deceived sights, yee' are her !  
 Whilst shee (poore Lasse) is stock'd up in a tree : 30  
 Your brother *Lorells* prize ! For so my largesse,  
 Hath lotted her, to be your brothers Mistresse ;  
 Gif shee can be reclaim'd : gif not, his Prey !  
 And here he comes, new claithed, like a Prince  
 Of Swine'ards ! sike he seemes ! dight i'the spoiles 35  
 Of those he feedes ! A mightie Lord of Swine !

11. i. 6 doe,] doe F      9 who hath] who' hath F      12 all-bee']  
 all-be F3      14 nère,] nère F      15 distaste W      18 her,] her F  
 like,] like F      20 off] of F3      22 yet, F3: yet; F      out-dresse,]  
 out-dresse; F : out-dress F3

He is command now, to woo. Let's step aside,  
 And heare his love-craft ! See, he opes the dore !  
 And takes her by the hand, and helps her forth !  
 40 This is true court-ship, and becomes his ray.

## A C T I I . S C E N E I I .

*Lorel. Earine. Maudlin. Douce.*

*Lor.* Yee kind to others, but yee coy to mee,  
 Deft Mistres ! whiter then the cheese, new prest !  
 Smoother then creame ! and softer then the curds !  
 Why start yee from mee, ere yee heare me tell  
 5 My wooing errand ; and what rents I have ?  
 Large heards, and pastures ! Swine, and Kie, mine owne !  
 And though my na'se be camus'd, my lipps thick,  
 And my chin bristled ! *Pan*, great *Pan*, was such !  
 Who was the chiefe of Heards-men, and our Sire !  
 10 I am na' Fay ! na' Incubus ! na' Changlin !  
 But a good man, that lives o' my awne geere.  
 This house ! these grounds ! this stock is all mine awne !  
*Ear.* How better 'twere to mee, this were not knowne !  
*Mau.* Shee likes it not : but it is boasted well !  
 15 *Lor.* An hundred Udders for the payle I have,  
 That gi' mee Milke and Curds, that make mee Cheese  
 To cloy the Mercatts ! twentie swarme of Bees,  
 Whilke (all the summer) hum about the hive,  
 And bring mee Waxe, and Honey in by live.  
 20 An aged Oake, the King of all the field,  
 With a broad Beech there growes afore my dur,  
 That mickell Mast unto the ferme doth yeild.  
 A Chestnut, whilk hath larded money a Swine,  
 Whose skins I weare, to fend me fra the Cold.

ii. i. 37 Let's] Lets F 38 After 'love-craft!' *They stand aside.*  
 [Enter *Lorel* gaily dressed, and releases *Earine* from the oak. G 40  
*Maudlin* and *Douce* retire. add Wn ii. ii] *Lorel* enters, releases  
*Earine* from the Tree. Wn : *Lor.* [leading *Earine* forward]. G, who con-  
 tinues the scene i yee] ye're A. Dyce conj mee,] mee F 17  
 Mercatts] Markets F3 19 by live] belive W : bilive G  
 20 Oake,] Oake F

A Poplar greene, and with a kerved Seat, 25  
 Under whose shade I solace in the heat ;  
 And thence can see gang out, and in, my neat.  
 Twa trilland brookes, each (from his spring) doth meet,  
 And make a river, to refresh my feet :  
 In which, each morning ere the Sun doth rise, 30  
 I look my selfe, and cleare my pleasant eyes,  
 Before I pipe ; For, therein I have skill  
 'Bove other Swine'ards. Bid mee, and I will  
 Straight play to you, and make you melodie.  
*Ear.* By no meanes. Ah ! to me all minstrelsie 35  
 Is irksome, as are you. *Lor.* Why scorne you mee ?  
 Because I am a Heards-man, and feed Swine ! *Hee*  
 I am a Lord of other geere ! this fine *drawes*  
 Smooth Bawsons Cub, the young Grice of a Gray ; *out other*  
 Twa tynie Urshins, and this Ferret gay. 40 *presents.*  
*Ear.* Out on 'hem ! what are these ? *Lor.* I give 'hem  
 yee ;  
 As presents, Mrs. *Ear.* O, the feind, and thee !  
 Gar take them hence : they fewmand all the claithes,  
 And prick my Coates : hence with 'hem, limmer lowne,  
 Thy vermin, and thy selfe, thy selfe art one ; 45  
 I, lock me up. All's well when thou art gone.

ACT II. SCENE III.

*Lorel. Maudlin. Douce.*

*Lor.* Did you heare this ? shee wish'd mee at the feind,  
 With all my presents ! *Mau.* A tu luckie end  
 Shee wishend thee, fowle Limmer ! drittie Lowne !  
 Gud faith, it duills mee that I am thy Mother !  
 And see, thy Sister scornes thee, for her Brother ! 5

ii. ii. 39 Bawsons] bawson G 42 presents, Mrs.] presents Mrs.  
*F* : Presents, Mrs. *F* 3 feind, and] fiend on *Wn*, G 45 selfe art]  
 felfe art *F* 46 I.] I *F* : Ay, *W* gone.] *He shuts her up again in*  
*the Oak.* *Wn* : *Lorel leads her to the tree, and shuts her in.* add *G*  
 ii. iii] *Re-enter Maudlin and Douce to Lorel.* *Wn* : *Maudlin and Douce*  
*come forward.* *G*, who continues the scene.



Thou woo thy Love ? thy Mistresse ? with twa Hedge-  
hogs ?

A stinkand brock ? a polcat ? out thou houlet !  
Thou should'st ha' given her, a Madge-Owle ! and then  
Tho' hadst made a present o' thy selfe, Owle-spiegle !

10 *Dou.* Why, Mother, I have heard yee bid to give ;  
And often, as the Cause calls. *Mau.* I know well,  
It is a wittie part, sum-times, to give.  
But what ? to whame ? no monsters ! nor to maidens !  
Hee suld present them with mare pleasand things,

15 Things naturall, and what all woemen covet  
To see : the common Parent of us all !  
Which Maids will twire at, 'tween their fingers, thus !  
With which his Sire gat him ! Hee's gett another !  
And so beget posteritie upon her !

20 This he should do ! (false Gelden) gang thy gait  
And du thy turnes, betimes : or, I's gar take  
Thy new breikes fra' thee, and thy duiblet tu.  
The Ta<i>lleur, and the Sowter sall undu'

*Lorell* All they ha' made ; except thou manlier woo !

*goes out.*

*Dou.* Gud Mother, gif yow chide him, hee'll du wairs.

*Mau.* Hang him : I geif him to the Devills eirs.

But, yee my *Douce*, I charge yee, shew your sell,  
Tu all the Sheep'ards, bauldly : gaing amang 'hem.  
Be mickell i' their eye, frequent, and fugeand.

30 And, gif they aske yee of *Earine*,  
Or of these claites ; say, that I ga' 'hem yee,  
And say no more. I ha' that wark in hand,  
That web upo' the Luime, sall gar 'hem thinke  
By then, they feelin their owne frights, and feares,  
35 I's pu' the world, or Nature, 'bout their eares.

But, heare yee *Douce*, bycause yee may meet mee  
In mony shapes tu day ; where ere you spie  
This browdred belt, with Characters, 'tis I.

11. iii. 6 Love ? . . . Mistresse ?] Love, . . . Mistris, *F3* 8 should'st]  
shoul'dst *F* her.] her *F3* 9 Tho' hadst] Th' hadst *F3* : Thou'dst  
*G* 18 him ! Hee's] him, he's *G* 23 Tailleur *G* : *query*, Taillour  
31 'hem] hem *F* 36 bycause] bycause, *F* 38 'tis] tis *F*

A Gysan Ladie, and a right Beldame,  
 Wrought it by Moone-shine for mee, and Star-light, 40  
 Upo' your Granams grave, that verie night  
 Wee earth'd her, in the shades ; when our Dame *Hecat*,  
 Made it her gaing-night, over the Kirk-yard,  
 With all the barkeand parish tykes set at her,  
 While I sate whyrland of my brasen spindle : 45  
 At every twisted thrid my rock let flie  
 Unto the sew'ster, who did sit me nigh,  
 Under the towne-turne-pike ; which ran each spell  
 She stitched in the worke, and knit it well.  
 See, yee take tent to this, and ken your Mother. 50

ACT II. SCENE IV.

*Marian. Mellifleur. Amie.*

*Mar.* How do you, sweet *Amie*, yet ? *Mel.* Shee cannot  
 tell,  
 If shee could sleepe, shee saies, shee should do well.  
 Shee feelles a hurt, but where, shee cannot show  
 Any least signe, that shee is hurt or no.  
 Her paine's not doubtfull to her ; but the seat 5  
 Of her paine is. Her thoughts too work, and beat,  
 Opprest with Cares : but why, shee cannot say.  
 All matter of her care is quite away.  
*Mar.* Hath any Vermin broke into your Fold ?  
 Or any rott seiz'd on your flock ? or cold ? 10  
 Or hath your feighting Ram, burst his hard horne ?  
 Or any Ewe her fleece ? or bag hath torne,  
 My gentle *Amie* ? *Am.* *Marian*, none of these.  
*Mar.* Ha' you been stung by Waspses, or angry Bees ?

ii. iii. 42 *Hecat*] *Hecate* F<sub>3</sub> 44 With all F<sub>3</sub> : Withall F barke-  
 and] barkand W : barke and F : Bark and F<sub>3</sub> 45 whyrland F<sub>3</sub> :  
 whyrland, F 50 ken your] ken'your F *Exeunt.* add Wn, G  
 ii. iv] SCENE, *Robin's bower.* | *Enter Marian, Mellifleur, Amie.* Wn :  
 SCENE II. | *Another part of the Forest.* | *The entrance to Robin Hood's*  
*Bower.* | *Amie discovered lying on a bank, Marian and Mellifleur sitting*  
*by her.* G i you, F<sub>3</sub> : you F *Amie*, F<sub>3</sub> : *Amie* ? F

15 Or raz'd with some rude bramble, or rough briar ?

*Am.* No, *Marian* ; my disease is somewhat nigher.

I weep, and boile away my selfe, in teares ;

And then my panting heart would dry those feares :

I burne, though all the Forrest lend a shade ;

20 And freize, though the whole Wood one fire were made.

*Mar.* Alas !

*Am.* I often have been torne with thorne and briar ;

Both in the Leg, and Foot, and somewhat higher :

Yet gave not then such fearfull shreikes as these. Ah !

I often have been stung too, with curst Bees ;

25 Yet not remember that I then did quit

Either my Companie, or Mirth for it. Ah !

And therefore, what it is that I feele now,

And know no cause of it, nor where, nor how,

It entred in mee, nor least print can see,

30 I feele afflicts mee more, then Briar, or Bee. Oh !

How often, when the Sun, heavens brightest birth,

Hath with his burning fervour cleft the earth,

Under a spreading Elme, or Oake, hard by

A coole cleare fountaine, could I sleeping lie

35 Safe from the heate ! but now, no shadie tree,

Nor purling brook, can my refreshing bee !

Oft when the medowes, were growne rough with frost,

The rivers ice-bound, and their currents lost,

My thick warme fleece I wore, was my defence,

40 Or large good fires, I made, drave winter thence.

But now, my whole flocks fells, nor this thick grove,

Enflam'd to ashes, can my cold remove.

It is a cold, and heat, that doth out-goe

All sense of Winters, and of Summers so.

ii. iv. 16 No,] No *F*  
separate line in *F3*, *W*, *G*

26 Ah !] [*Sighs again.* add *G*, omitting 'Ah !'

*G*, omitting 'Oh !'

35 heate!] heate? *F*

defence *F*

17 selfe] Selfe *F*

23 Ah !] [*sighs.* add *G*, omitting 'Ah !'

31 Sun, *F3* : Sun *F*

36 bee !] bee ? *F*

42 ashes,] ashes *F*

20 *Mar.* Alas ! a

30 Oh !] [*again.*

birth, *F3* : birth *F*

39 defence, *F3* :

43 out-goe] out-goe *F*

ACT II. SCENE V.

Robin-hood. Clarion. Lionel. Alken.

Rob. O', are you here, my Mistresse? Mar. I, my Love! Shee seeing him,  
Where should I be, but in my Robins armes? runs to  
The Sphere which I delight in, so to move? imbrace him. He

Rob. What, the rude Ranger? and spied Spie? hand off: him. He  
You are for no such rusticks. Mar. What means this, puts her  
Thrice worthy Clarion? or wise Alken? know yee? back.

Rob. 'Las no, not they! a poore sterv'd Muttons carkasse  
Would better fit their palat's, then your Venison.

Mar. What riddle is this! unfold your selfe, deare Robin.

Rob. You ha' not sent your Venison hence by Scathlock, 10  
To Mother Maudlin? Mar. I to Mother Maudlin?  
Will Scathlock say so? Rob. Nay, wee will all sweare so.  
For all did heare it, when you gave the charge so.  
Both Clarion, Alken, Lionel, my selfe.

Mar. Good honest Shep'ards, Masters of your flocks, 15  
Simple, and vertuous men, no others hirelings;  
Be not you made to speake against your Conscience,  
That which may soile the truth. I send the Venison  
Away? by Scathlock? and to mother Maudlin?

I came to shew it here, to Mellifleur, 20  
I doe confesse; but Amies falling ill,  
Did put us of it: Since wee imploied our selves  
In comforting of her. O', here he is!

Scathlock  
enters.

Did I, Sir, bid you beare away the Venison,  
To mother Maudlin? Sca. I, gud faith, Madam, 25  
Did you, and I ha' done it. Mar. What ha' you done?

Sca. Obey'd your hests, Madam; done your Com-  
maunds.

Mar. Done my Commaunds, dull groome? Fetch it againe  
Or kennel with the hounds. Are these the Arts,

II. v.] Enter Robin Hood, Clarion, Lionel, and Alken. G, continuing the  
scene. 1 I, F3: I F: Ay, W (so 25) 4 What,] What F  
22 off F3 Stage dir. Scathlock] Scathlock, F 25 I,] I F 29  
Arts,] Arts F Weeps. add G

- 30 *Robin*, you read your rude ones o'the wood,  
 To countenance your quarrells, and mistakings ?  
 Or are the sports to entertaine your friends  
 Those formed jealousies ? Aske of *Mellifleur*,  
 If I were ever from her, here, or *Amie*,  
 35 Since I came in with them ; or saw this *Scathlock*,  
 Since I related to you his tale, o' the Raven ?  
*Scathlock goes out.* *Sca.* I, say you so ? *Mel.* Shee never left my side  
 Since I came in, here, nor I hers. *Cla.* This's strange !  
 Our best of Senses were deceiv'd, our eyes, then !  
 40 *Lio.* And eares too. *Mar.* What you have concluded on,  
 Make good, I pray you. *Am.* O' my heart, my heart !  
*Mar.* My heart it is, is wounded, prettie *Amie* ;  
 Report not you your greifes : I'll tell for all.  
*Mel.* Some body is to blame, there is a fault.  
 45 *Mar.* Try if you can take rest. A little slumber  
 Will much refresh you (*Amie*). *Alk.* What's her greif ?  
*Mar.* Shee does not know : and therein shee is happie.

## A C T I I . S C E N E V I .

To them

*John, Maudlin, and Scathlock after.*

- Joh.* Here's Mother *Maudlin* come to give you thanks,  
 Madam, for some late guift, shee hath receiv'd——  
 Which shee's not worthie of, shee saies, but crakes,  
 And wonders of it ; hoppes about the house ;  
 Transported with the joy. *Mau.* Send mee a Stagge !  
*Shee daunceth.* A whole Stagge, Madam ! and so fat a Deere !  
 So fairelie hunted, and at such a time too !  
 When all your freinds were here ! *Rob.* Do you mark this,  
*Clarion ?*  
 Her owne acknowledgement ? *Mau.* 'Twas such a bountie  
 10 And honour done to your poore Bedes-woman,  
 I know not how to owe it, but to thanke you.

II. v. 41 good, F3 : good F

46 After ' (*Amie*) ' *Amie sleeps.* G  
 G, continuing the scene.

42 wounded, F3 : wounded F

II. vi. Enter *John and Maudlin.*  
 8 After ' here ! ' *Skips and dances.* G

And that I come to du : I shall goe round,  
And giddie with the toy of the good turne.

Shee  
turnes  
round,  
till shee  
falls.

*Looke out, looke out, gay folke about,  
And see mee spin ; the ring I am in  
Of mirth, & glee, with thanks for fee  
The heart putts on, for th' Venison  
My Lady sent, which shall be spent  
In draughts of Wine, to fume up fine  
Into the braine, and downe againe  
Fall in a Swoune, upo' the growne.*

20

*Rob.* Look to her, shee is mad. *Mau.* My Son hath sent  
you

A pott of Strawberries, gather'd i' the wood  
(His Hoggs would els have rooted up, or trod)

With a choice dish of wildings here, to scald 25

And mingle with your Creame. *Mar.* Thank you good

*Maudlin,*

And thanke your Sonne. Go, beare 'hem in to *Much*

Th' Acater, let him thanke her. *Surelie*, Mother,

You were mistaken, or my Woodmen more,

Or most my selfe, to send you all our store 30

Of Venison, hunted for our selves, this day !

You will not take it, Mother, I dare say,

If wee'lld intreat you ; when you know our ghests :

Red Deere is head still of the forrest feasts.

*Mau.* But I know yee, a right free-hearted Ladie, 35

Can spare it out of superfluitie :

I have departit it 'mong my poore Neighbours

To speake your Largesse. *Mar.* I not gave it, Mother ;

You have done wrong then : I know how to place

My guifts, and where ; and when to find my seasons 40

To give, not throw away my Curtesies.

*Mau.* Count you this thrown away ? *Mar.* What's  
ravish'd from mee

ii. vi. 13 toy] joy *Wn. conj.* (cf. l. 5) 15 spin ;] spin F3 22  
*Mau.*] *Maud.*[rising] G 28 Mother, F3 : Mother F 33 wee'lld]  
we'll F3

I count it worse ; as stolne : I loose my thanks.

But leave this quest : they fit not you, nor mee,

45 *Maudlin*, Contentions of this qualitie.

*Scathlock* enters. How now ? *Sca.* Your Stag's return'd upon my shoulders,

Hee has found his way into the Kitchin againe,

With his two Leggs, if now your Cooke can dresse him ;

Slid, I thought the Swine'ard would ha' beat mee,

50 Hee lookes so big ! the sturdie Karle, lewd *Lorel* !

*Marian* gives him Gold. *Mar.* There *Scathlock*, for thy paines, thou hast deserv'd it.

*Mau.* Do you give a thing, and take a thing, Madam ?

*Mar.* No, *Maudlin*, you had imparted to your Neigh-  
bours ;

As much good doo't them : I ha' done no wrong.

The first *Charme.* *Mau.* *The Spit stand still, no Broches turne*  
*Before the fire, but let it burne*  
*Both sides, and haunches, till the whole*  
*Converted be into one Cole.*

*Cla.* What Devils *Pater noster* mumbles shee ?

60 *Alk.* Stay, you will heare more of her witcherie.

*Mau.* *The Swilland Dropsie enter in*  
*The Lazie Cuke, and swell his skin ;*  
*And the old Mort-mal on his shin*  
*Now prick, and itch, withouten blin.*

65 *Cla.* Speake out Hagge, wee may heare your Devills  
Mattens.

*Mau.* *The Pæne, wee call S. Antons fire,*  
*The Gout, or what wee can desire,*  
*To crampe a Cuke, in every lim,*  
*Before they dine, yet ; seize on him.*

70 *Alk.* A foule ill Spirit hath possessed her.

*Am.* O *Karol*, *Karol*, call him back againe.

*Lio.* Her thoughts do worke upon her, in her slumber.

And may expresse some part of her disease.

II. vi. 43 loose] lose F3      46 St. dir. *Scathlock* F3 : *Scathlock*, F  
47 againe,] againe : F      48 if] If F      50 lookes] look'd G      51  
St. dir. in F at l. 52. *Exit Scath.* add G      54 As] And Wn      60  
witcherie.] witcherie F      66 *Pæne*,] *Pæne* F      *fire*,] *fire* F      69 yet ;]  
yet, F3      71 *Am.*] *Am.* [*starting*.] G

*Rob.* Observe, and marke, but trouble not her ease.

*Am.* O', ô. *Mar.* How is it, *Amie*? *Mel.* Wherefore start you?

*Am.* O' *Karol*, he is faire, and sweet. *Mau.* What then?

Are there not flowers as sweet, and faire, as men?

The Lillie is faire! and Rose is sweet! *Am.* I, so!

Let all the Roses, and the Lillies goe:

*Karol* is only faire to mee! *Mar.* And why?

*Am.* Alas, for *Karol*, *Marian*, I could die.

*Karol*, he singeth sweetly too! *Mau.* What then?

Are there not Birds sing sweeter farre, then Men?

*Am.* I grant the Linet, Larke, and Bul-finch sing,

But best, the deare, good Angell of the Spring,

The Nightingale. *Mau.* Then why? then why, alone,

Should his notes please you? *Am.* I not long agoe

Tooke a delight, with wanton kidds to play,

And sport with little Lambes a Summers Day!

And view their friskes! me thought it was a sight

Of joy, to see my two brave Rammes to fight!

Now *Karol*, onely, all delight doth move!

All that is *Karol*, *Karol* I approve!

This verie morning, but—I did bestow

(It was a little 'gainst my will, I know)

A single kisse, upon the seelie Swaine,

And now I wish that verie kisse againe.

His lip is softer, sweeter then the Rose;

His mouth, and tongue with dropping honey flowes.

The relish of it was a pleasing thing.

*Mau.* Yet like the Bees it had a little sting.

*Am.* And sunke, and sticks yet in my marrow deepe,

And what doth hurt me, I now wish to keepe.

*Mar.* Alas, how innocent her Storie is!

*Am.* I doe remember, *Marian*, have oft

ii. vi. 75 is it, G: is't F 76 *Mau.*] *Mar.* G conj. here and in  
82-3, 86-7, 101 78 I,] I', F 81 Alas,] Alas F 82 *Karol*,  
he F3: *Karol*. He F (as a speech-heading) 91 see] set F. *Cunning-*  
*ham conj.* 94 I] I F 98 Rose; F3: Rose F 102 deepe,]  
deepe F



With pleasure kist my Lambes, and Puppies, soft,  
 And once a daintie fine Roe-fawne I had,  
 Of whose out-skiping bounds, I was as glad  
 As of my health : and him I oft would kisse :

110 Yet had his, no such sting, or paine, as this.

They never prick't or hurt my heart. And, for  
 They were so blunt, and dull, I wish no more.

But this, that hurtes, and prickes doth please ; This sweet,  
 Mingled with sower, I wish againe to meet :

115 And that delay, mee thinks, most tedious is

That keepes, or hinders mee of *Karols* kisse.

*Mar.* Wee'll send for him, sweet *Amie*, to come to you.

Shee goes  
 murmuring  
 out.

*Mau.* But, I will keepe him of if *Charmes* will doe it.

*Cla.* Doe you marke the murmuring hagge, how shee  
 doth mutter ?

120 *Rob.* I like her not. And lesse her manners now.

*Alk.* Shee is a shrewd deformed peice, I vow.

*Lio.* As crooked as her bodie. *Rob.* I beleeve  
 Shee can take any Shape ; as *Scathlock* saies.

*Alk.* Shee may deceive the Sense, but really

125 Shee cannot change her selfe. *Rob.* Would I could see her,

Once more in *Marians* forme ! for I am certaine

Now, it was shee abus'd us ; as I think

My *Marian*, and my Love, now, innocent :

Which faith I seale unto her, with this kisse,

130 And call you all to witnesse of my pennance.

*Alk.* It was beleiv'd before, but now confirm'd,  
 That wee have seen the Monster.

## ACT II. SCENE VII.

*Tuck. John. Much. Scarlet.*

To them

*Tuc.* Heare you how

Poore *Tom*, the *Cooke*, is taken ! All his joynts

Do crack, as if his Limbes were tied with points :

II. vi. 117 him,] him F 130 [*Kisses Marian.* add G II. vii.  
*Enter Friar Tuck, John, Much, and Scarlet.* G, continuing the scene.

His whole frame slackens ; and a kind of rack  
Runs downe along the Spondylls of his back ; 5  
A Gowt, or Crampe, now seizeth on his head,  
Then falls into his feet ; his knees are lead ;  
And he can stirre his either hand, no more  
Then a dead stumpe, to his office, as before.

*Alk.* Hee is bewitch'd. *Cla.* This is an Argument 10  
Both of her malice, and her power, wee see.

*Alk.* Shee must by some device restrained bee,  
Or shee'll goe farre in mischief. *Rob.* Advise how,  
Sage Shep'ard, wee shall put it straight in practice.

*Alk.* Send forth your woodmen, then, into the walkes, 15  
Or let 'em prick her footing hence ; A Witch  
Is sure a Creature of Melancholy,  
And will be found, or sitting in her fourme,  
Or els, at releife, like a Hare. *Cla.* You speake  
*Alken*, as if you knew the sport of Witch-hunting,  
Or starting of a Hag. *Rob.* Go sirs about it,  
Take *George* here with you, he can helpe to find her ;  
Leave *Tuck*, and *Much* behind to dresse the Dinner,  
I' the Cookes stead. *Much.* Wee'll care to get that done.

*Rob.* Come *Marian*, let's withdraw into the bowre.

Enter  
*George*  
to the  
Hunts-  
men ;  
who by  
them-  
selves  
continue  
the Scene.  
The rest  
going off.

ACT II. SCENE VIII.

*John. Scarlet. Scathlock. George. Alken.*

*Jo.* Rare sport I sweare ! this hunting of the Witch  
Will make us. *Scar.* Let's advise upon't, like huntsmen.

*Geo.* And wee can spie her once, shee is our owne.

*Sca(r).* First, think which way shee fourmeth, on what  
wind :

Or North, or South. *Geo.* For, as the Shep'ard said, 5  
A Witch is a kind of Hare. *Scat.* And markes the weather,  
As the hare does. *Jo.* Where shall wee hope to find her ?

II. viii. 10 bewitch'd] bewitched F 25 let's F3 : lets F *Exeunt*  
all but *John, Scarlet, Scathlock, and George.* add G II. viii. G con-  
tinues the scene. 4 *Scar.] Scat.* F3

*Alken*  
returns.

- Alk.* I have ask'd leave to assist you, jollie huntsmen,  
If an old Shep'herd may be heard among you ;  
10 Not jear'd or laugh'd at. *Jo.* Father, you will see  
*Robin-hoods* house-hold know more Curtesie.  
*Scat.* Who scornes at eld, peeles of his owne young haieres.  
*Alk.* Yee say right well. Know yee the Witches Dell ?  
*Scar.* No more then I do know the walkes of Hell.  
15 *Alk.* Within a gloomie dimble, shee doth dwell  
Downe in a pitt, ore-growne with brakes and briars,  
Close by the ruines of a shaken Abbey  
Torne, with an Earth-quake, down unto the ground,  
'Mongst graves, and grotts, neare an old Charnell house,  
20 Where you shall find her sitting in her fourme,  
As fearfull, and melancholique, as that  
Shee is about ; with Caterpillers kells,  
And knottie Cobwebs, rounded in with spells ;  
Thence shee steales forth to releif, in the foggs,  
25 And rotten Mistes, upon the fens, and boggs,  
Downe to the drowned Lands of *Lincolneshire* ;  
To make Ewes cast their Lambs ! Swine eate their Farrow !  
The House-wifes Tun not worke ! Nor the Milk churne !  
Writhe Childrens wrists ! and suck their breath in sleepe !  
30 Get Vialls of their blood ! And where the Sea  
Casts up his slimie Owze, search for a weed  
To open locks with, and to rivet Charmes,  
Planted about her, in the wicked feat,  
Of all her mischeifes, which are manifold.  
35 *Jo.* I wonder such a storie could be told,  
Of her dire deeds. *Geo.* I thought a Witches bankes  
Had inclos'd nothing, but the merrie pranks  
Of some old woman. *Skar.* Yes, her malice more !  
*Sca(t).* As it would quickly appeare, had wee the Store  
40 Of his Collects. *Geo.* I, this gud learned Man  
Can speake her right. *Skar.* He knowes her shifts, and haunts !

ii. viii. 11 -hold, *F* 12 *Scat.* *Scar.* Wn. conj. 14 *Scar.*  
*Scat.* Wn. conj. 16 briars, *F3* : briars. *F* 28 House-wifes]  
House-wives *F3* 33 feat] seat *G* 38, 41 *Skar.*] *Scar.* *F3*  
39 *Scat.* *F3* 41 knowes *F3* : knowes, *F*

*Alk.* And all her wiles, and turnes. The venom'd Plants  
Wherewith shee kill's ! where the sad Mandrake growes,  
Whose grones are deathfull ! the dead-numming Night-  
shade !

The stupifying Hemlock ! Adders tongue ! 45

And Martagan ! the shreikes of lucklesse Owles,  
Wee heare ! and croaking Night-Crowes in the aire !  
Greene-bellied Snakes ! blew fire-drakes in the skie !

And giddie Flitter-mice, with lether wings !  
The scalie Beetles, with their habergeons, 50

That make a humming Murmur as they flie !  
There, in the stocks of trees, white Faies doe dwell,  
And span-long Elves, that dance about a poole !  
With each a little Changeling, in their armes !

The airie spirits play with falling starres ! 55

And mount the Sphere of fire, to kisse the Moone !  
While shee sitts reading by the Glow-wormes light,  
Or rotten wood (o're which the worme hath crept)

The banefull scedule of her nocent charmes,  
And binding Characters, through which shee wounds 60

Her Puppets, the *Sigilla* of her witch-craft.  
All this I know, and I will find her for you ;  
And shew you'her sitting in her fourme ; I'le lay

My hand upon her ; make her throw her skutt  
Along her back, when'shee doth start before us. 65

But you must give her Law : and you shall see her  
Make twentie leapes, and doubles ; crosse the pathes,  
And then squatt downe beside us. *Jo.* Craftie Croane !

I long to be at the sport, and to report it.

*Scar.* Wee'll make this hunting of the Witch, as famous, 70  
As any other blast of Venerie.

*Scat.* Hang her, foule hagge, shee'll be a stinking Chase !  
I had rather ha' the hunting of her heyre.

*Geo.* If wee could come to see her, cry, so haw, once !

*Alk.* That I doe promise, or I' am no good Hag-finder. 75

*The Argument of the  
third ACT.*

**P**uck-hairy discovers himself in the Forrest, and discourseth his offices with their necessities, briefly ; After which, *Douce*, entring in the habit of *Earine*, is pursued by *Karol* ; who mistaking her at first to be his Sister, questions her, how shee came by those garments. Shee answers, by her mothers gift. The sad Shepherd comming in the while, shee runs away affrighted, and leaves *Karol*, sodainely ; *Aeglamour* thinking it to be *Earines* ghost he saw, falls into a melancholique expression of his phantsie to *Karol*, & questions him sadly about that point, which moves compassion in *Karol* of his mistake still. When *Clarion*, and *Lionell* enter to call *Karol* to *Amie* ; *Karol* reports to them *Aeglamours* passion, with much regrete. *Clarion* resolves to seeke him. *Karol* to returne with *Lionell*. By the way *Douce*, and her Mother (in the shape of *Marian*) meet them, and would divert them, affirming *Amie* to be recovered, which *Lionell* wondred at to be so soone. *Robin-hood* enters, they tell him the relation of the Witch, thinking her to be *Marian* ; *Robin* suspecting her to be *Maudlin*, lay's hold of her Girdle sodainely, but shee striving to get free, they both run out, and he returnes with the belt broken. Shee following in her owne shape, demaunding it, but at a distance, as fearing to be seiz'd upon againe ; and seeing shee cannot recover it, falls into a rage, and cursing, resolving to trust to her old artes, which shee calls her daughter to assist in. The Shepherds content with this discovery, goe home triumphing, make the relation to *Marian*. *Amie* is gladdened with the sight of *Karol*, &c. In the meane time enters *Lorel*, with purpose to ravish *Earine*, and calling her forth to that lewd end, he by the hearing of *Clarions* footing, is staid, and forced to commit her hastily to the tree againe,

III. THE ARGUMENT      1 discovers] disc overs F : discovereth F3  
 12 *Amie* ;] *Amie*, F3      13 regrete] regret F : regret F3      25  
 daughter] goblin *Wn. conj.* (cf. III. iv. 58, v. 1)

where *Clarion* comming by, and hearing a voyce singing, draws neere unto it, but *Aeglamour* hearing it also, and knowing it to be *Earine's*, falls into a superstitious commendation of it, as being an Angells, and in the aire, when *Clarion* espies a hand put forth from the tree, and makes towards it, leaving *Aeglamour* to his wild phantsie, who quitteth the place, and *Clarion* beginning to court the hand, and make love to it, there ariseth a mist sodainely, which, darkning all the place, *Clarion* looseth himselfe, and the tree where *Earine* is inclosed, lamenting his misfortune, with the unknowne nimphs miserie. The Aire clearing, enters the Witch, with her Son and Daughter, tells them how shee had caused that late darknesse, to free *Lorell* from surprisall, and his prey from being reskued from him : bids him looke to her, and lock her up more carefully, and follow her, to assist a work, shee hath in hand, of recovering her lost Girdle ; which shee laments the losse of, with cursings, execrations, wishing confusion to their feast, and meeting : sends her Sonne, and Daughter to gather certaine Simples, for her purpose, and bring them to her Dell. This *Puck* hearing prevents, & shewes {her} her error still. The Hunts-men having found her footing, follow the tract, and prick after her. Shee getts to her Dell, and takes her Forme. Enter {the Hunts-men, led by *Alken*}, *Alken* has spied her sitting with her Spindle, Threds, and Images. They are eager to seize her presently, but *Alken* perswades them to let her begin her charmes, which they doe. Her Sonne and Daughter come to her, the Hunts-men are afrighted as they see her worke goe forward. And over-hastie to apprehend her, shee escapeth them all, by the helpe and delusions of *Puck*.

## ACT III. SCENE I.

*Puck-hairy.*

- THE Feind hath much to doe, that keepes a Schoole ;  
 Or is the Father of a familie ;  
 Or governes but a country Academie :  
 His labours must be great, as are his cares,  
 5 To watch all turnes, and cast how to prevent 'hem.  
 This Dame of mine here, *Maud.* growes high in evill,  
 And thinkes shee doe's all, when 'tis I, her Divell,  
 That both delude her, and must yet protect her :  
 Shee's confident in mischeife, and presumes  
 10 The changing of her shape will still secure her.  
 But that may faile, and diverse hazards meete  
 Of other consequence, which I must looke to :  
 Not let her be surpriz'd on the first catch.  
 I must goe daunce about the Forrest, now,  
 15 And firke it like a Goblin, till I find her.  
 Then will my service come worth acceptation,  
 When not expected of her ; when the helpe  
 Meetes the necessity, and both doe kisse,  
 'Tis call'd the timing of a dutie, this.

## ACT III. SCENE II.

*Karol. Douce, to them Aeglamour.*

- Kar.* Sure, you are very like her ! I conceiv'd  
 You had been shee, seeing you run afore mee :  
 For such a suite shee made her 'gainst this Feast ;  
 In all resemblance, or the verie same ;  
 5 I saw her in it ; had shee liv'd t(o)'enjoy it,

III. i.] ACT III. SCENE I. | *The Forest.* | *Enter Puck-hairy.* G 6  
*Maud.*] *Maud,* F3 (*the period marks the abbreviation of the name : so*  
 III. ii. 11) 7 *Divell*] *Devil* F3 12 *to:] too :* F3 : *to.* F  
 16 *acceptation,*] *acceptation ;* F 17 *her ;]* *her,* F 18 *kisse,*] *kisse* F  
 19 *Exit.* add G III. ii.] SCENE II. | *Another part of the*  
*same.* | *Enter Karol, and Douce in the dress of Earine.* G 5 *it,]* *it* F

Shee had been there an acceptable Guest  
To *Marian*, and the gentle *Robin-hood*,  
Who are the Crowne, and Ghirland of the Wood.

*Dou.* I cannot tell : my Mother gave it mee,  
And bad mee weare it. *Kar.* Who, the wise good Woman ? 10  
Old *Maud.* of *Pappelwicke* ? *Dou.* Yes, this sullen Man,  
I cannot like him. I must take my leave.

*Aeg.* What said shee to you ? *Kar.* Who ? *Aegl.* *Aegla-*  
*Earine.* *mour* enters,  
and  
*Douce*  
goes out.

I saw her talking with you, or her Ghost ;  
For shee indeed is drown'd in old *Trents* bottome. 15  
Did shee not tell who would ha' pull'd her in ?  
And had her Maiden-head upon the place ?  
The rivers brim, the margin of the Flood ?  
No ground is holie enough, (you know my meaning)  
Lust is committed in Kings Palaces, 20  
And yet their Majestie's not violated !  
No words ! *Kar.* How sad, and wild his thoughts are !  
gone ?

*Aeg.* But shee, as chaste, as was her name, *Earine*, *Aegla-*  
Dy'd undeflowr'd : and now her sweet soule hovers, *mour* goes  
Here, in the Aire, above us ; and doth haste out, but  
To get up to the *Moone*, and *Mercury* ; comes in  
And whisper *Venus* in her *Orbe* ; then spring  
Up to old *Saturne*, and come downe by *Mars*,  
Consulting *Jupiter* ; and seate her selfe  
Just in the midst with *Phæbus* ; tempring all 30  
The jarring Spheeres, and giving to the World  
Againe, his first and tunefull planetting !  
O' what an age will here be of new concords !  
Delightfull harmonie ! to rock old Sages,  
Twice infants, in the Cradle o' Speculation,  
And throw a silence upon all the creatures !  
*Kar.* A Cogitation of the highest rapture !  
*Aegl.* The loudest Seas, and most enraged Windes

He goes  
out  
again,  
but  
returns  
as soone  
as before.



Shall lose their clangor ; Tempest shall grow hoarse ;  
 40 Loud Thunder dumbe ; and every speece of storme  
 Laid in the lap of listning Nature, husht ;  
 To heare the changed chime of this eighth spheere !  
 Take tent, and harken for it, loose it not.

*Aegla-  
mour  
departs.*

### ACT III. SCENE III.

*Clarion. Lionell. Karol.*

*Cla.* O', here is *Karol* ! was not that the sad  
 Shep'erd, slip'd from him ? *Lio.* Yes, I ghesse it was :  
 Who was that left you, *Karol* ? *Kar.* The lost man !  
 Whom, wee shall never see himselfe againe ;  
 5 Or ours, I feare ! He starts away from hand, so,  
 And all the touches, or soft stroke of reason,  
 Yee can applie ! No Colt is so unbroken !  
 Or hawke yet halfe so haggard, or unmann'd !  
 He takes all toies that his wild phantsy proffers,  
 10 And flies away with them. He now conceives  
 That my lost Sister, his *Earine*,  
 Is lately turn'd a Sphere amid the seven :  
 And reades a Musique-Lecture to the Planets !  
 And with this thought, hee's run to cal 'hem, Hearers !  
 15 *Cla.* Alas, this is a strayn'd, but innocent phant'sie !  
 I'll follow him, and find him, if I can :  
 Meane time, goe you with *Lionell*, sweet *Karol*,  
 Hee will acquaint you with an accident  
 Which much desires your presence, on the place !

### ACT III. SCENE IV.

*Karol. Lionell.*

*Kar.* What is it, *Lionell*, wherein I may serve you ?  
 Why doe you so survey, and circumscribe mee ?  
 As if you stuck one Eye into my brest,

iii. ii. 42 this] his F3 43 loose] lose F3 iii. iii. Enter  
*Clarion and Lionel.* G, continuing the scene. 3 lost Wn : last F  
 6 stroke] strokes W reason,] reason! F 7 applie !] applie. F  
 14 'hem]'em F3 19 Exit. add G iii. iv] G continues the scene.

And with the other took my whole dimensions ?

*Lio.* I wish you had a windo' i' your bosome  
Or i' your back : I might look thorough you,  
And see your in-parts, *Karol*, liver, heart ;  
For there the seat of *Love* is. Whence the Boy  
(The winged Archer) hath shott home a shaft  
Into my sisters brest, the innocent *Amie*,  
Who now cries out, upon her bed, on *Karol*,  
Sweet singing *Karol* ! the delicious *Karol* !  
That kist her like a *Cupid* ! In your eyes,  
Shee saies, his stand is ! and between your lipp's  
He runs forth his divisions, to her eares,  
But will not bide there, 'lesse your selfe do bring him.  
Goe with me *Karol*, and bestow a visit  
In charitie, upon the afflicted Maid,  
Who pineth with the languor of your love.

5

10

15

20

To them  
*Maud*  
and  
*Douce*,  
but *Maud*  
appear-  
ing like  
*Marian*.

*Mar.* Whither intend you ? *Amy* is recover'd,  
Feeles no such grieve as shee complain'd of, lately :  
This Maiden hath been with her from her Mother  
*Maudlin*, the cunning Woman, who hath sent her  
Herbes for her head, and Simples of that nature,  
Have wrought upon her a miraculous Cure ;  
Setled her braine, to all our wish, and wonder !

*Lio.* So instantly ? you know, I now but left her,  
Possess'd with such a fit, almost to'a phrensie ;  
Your selfe too fear'd her, *Marian* ; and did urge  
My haste, to seeke out *Karol*, and to bring him.

30

*Mar.* I did so. But the skill of that wise woeman  
And her great charitie of doeing good  
Hath by the readie hand of this deft lasse  
Her daughter, wrought effects, beyond beleife,  
And to astonishment ; wee can but thanke  
And praise, and be amazed, while wee tell it.

35

They goe  
out.

*Lio.* 'Tis strange, that any art should so helpe nature  
In her extremes. *Kar.* Then, it appeares most reall

Enter  
Robin-  
hood.

When th'other is deficient. *Rob.* Wherefore stay you  
Discoursing here, and haste not with your succours  
To poore afflicted *Amie*, that so needes them?

*Lio.* Shee is recover'd well, your *Marian* told us

Enter  
*Maudl* :  
like

But now here : See, shee is return'd t(o)'affirme it !

*Marian.*

*Rob.* My *Marian*? *Mar.* *Robin-hood*? Is hee here?

*Maudl* :

*Rob.* Stay!

espying  
*Robin-  
hood*

What was't you ha' told my friend? *Mar.* Helpe, murder,  
helpe.

would  
run out,  
but he

You will not rob me, Out-law? Theife, restore

staies her

My belt that yee have broken! *Rob.* Yes, come neere.

by the

*Mau.* Noti' your gripe. *Rob.* Was this the charmed circle?

Girdle,

The Copy that so couzen'd, and deceiv'd us?

and runs

I'll carry hence the trophie of your spoiles.

in with

My men shall hunt you too upon the start,

her. He

And course you soundly. *Mau.* I shall make 'hem sport

returns

And send some home, without their leggs, or armes.

with the

I'll teach 'hem to climbe Stiles, leape Ditches, Ponds,

Girdle

And lie i'the Waters, if they follow mee.

broken,

and shee

in her

owne

shape.

*Rob.* Out, murmuring Hagge. *Mau.* I must use all my  
powers,

Lay all my witts to piecing of this losse.

Things run unluckily. Where's my *Puck-hairy*?

### ACT III. SCENE V.

*Maud.* *Puck.*

Hath he forsooke mee? *Puc.* At your beck, Madame.

*Mau.* O *Puck*, my Goblin! I have lost my belt,  
The strong theife, *Robin* Out-law, forc'd it from mee.

*Puck.* They're other Cloudes and blacker threat you,  
Dame;

III. iv. 39 St. dir. *Robin-hood.*] *Robin-hood* F Wherefore F3 :  
Wherefore, F 43 After 'here : ' Re-enter *Maudlin*, as before. G  
*Maudl.*... *Maudl* :] *Maud.*... *Maud.* F3 44 After 'here?' Attempts  
to run out. G 46 me, F3 : me F 47 neere.] neere, F : near. F3  
56 Out.] Out F After 'Hagge.' Exeunt *Robin* and *Shepherds*. Wn :  
Exeunt all but *Maud.* G 57 unluckily.] unluckily, F III. v.  
1. After 'mee?' Enter *Puck-hairy*. G, continuing the scene.

You must be wary, and pull in your sailes, 5  
 And yeeld unto the wether of the tempest.  
 You thinke your power's infinite as your malice,  
 And would do all your anger prompts you to :  
 But you must wait occasions, and obey them :  
 Saile in an egg-shell, make a straw your mast, 10  
 A Cobweb all your Cloth, and passe, unseen,  
 Till you have scap'd the rockes that are about you.

*Mau.* What rock's about mee ? *Puc.* I do love, Madam,  
 To shew you all your dangers, when you are past 'hem.  
 Come, follow mee, I'll once more be your pilot, 15  
 And you shall thanke mee. *Mau.* Lucky, my lov'd Goblin !  
 Where are you gaang, now ? *Lor.* Unto my tree, *Lorel*  
 To see my Maistres. *Mau.* Gang thy gait, and try *meetes*  
 Thy turnes, with better luck, or hang thy sel'. *her.*

The End.

III. v. 11 passe,] pass *F3* 14 dangers,] dangers—*Wn* 16  
 After 'mee.' *Exit. G* 17 gaang] gaand *L. J. Potts*



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MORTIMER HIS FALL

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## THE TEXT

The fragment entitled *Mortimer his Fall* was printed on the last pages of the section of the 1640 Folio which included the *Masques* and the *Underwoods*, immediately after the *Entertainment at Welbeck*, and *Love's Welcome at Bolsover*. In this section the fragment is on signatures Qq 2 to 4, pages 287-92. The collation is in detail: Qq 2, the title-page, with the verso blank; Qq 3 recto the list of characters; Qq 3 verso, 'Arguments'; Qq 4 recto and verso, the fragmentary text.

The manuscript from which it was printed was evidently a rough draft. The abbreviations show this: for example 'HEN. the K. Cosin' in the list of characters, 'to get the keyes of the Castle of Nott. into the K. power' in the 'Arguments', and still more the sixth line of Mortimer's prelude 'A Prince, an Earle, and Cosin to the King.' printed as if it were a stage direction: the line was an afterthought added by Jonson in the margin of his manuscript. He heads the fragment 'Act I.' and, if he had revised it, he would have put the headings 'Scene I' and 'Scene II'. Except for corrections of wrong fount, the insertion of a few stops, and an emendation of Gifford's in line 31, we have left the text as we found it.

There are no variants except in the editorial note at the end, printed at first 'Left unfinished' and afterwards expanded to 'Hee dy'd, and left it unfinished'. That this is the later form of the note is shown by the irregular printing of the words 'Hee dy'd, and left it', which are not in line with 'unfinished'. The suggestion that this fragment was, as Gifford quoting Cartwright called it, 'the last draught of Jonson's quill', is impossible: it is clearly early work.

The fragment appears, of course, in all the later editions of Jonson, but a quaint use was made of it in an amusing publication, *An Ode to the Pretender. Humbly Inscrib'd to Mr. Lesley and Mr. Pope. To which is Added Earl Mortimer's Fall. Splendidè Mendax. Hor. Printed for Mark*



*Foster, in Fetter-lane. 1713. (Price Six-pence.) 'Mortimer His Fall' fills pages 15 to 19 with this 'Advertisement' on page 16: The Following SCENE not being very Common, and having in it Something Extraordinary, the Reader may if he pleases find it in a Play left imperfect by Ben Johnson, called, MORTIMER, HIS FALL. MORTIMER is Introduced with this SOLILOQUY.* Mortimer's opening speech is then quoted. *Earl Mortimer's Speech*, without author's name, date or imprint, had also been issued as a broadside, evidently for the benefit of Robert Harley when he was raised to the peerage as Earl of Oxford and Earl Mortimer on 23 May 1711.

MORTIMER

H I S  
F A L L.

---

A  
T R A G E D I E,  
VVRITTEN

BY  
BEN. IOHNSON.

---

HOR. in Art. Poëtic.

*Et docuit magnumq; loqui, nitidq; cothurno.*

---

Printed M.DC.XL.



*The Persons Names.*

MORTIMER.	Earle of <i>March</i> .	
ISABEL.	Queene Mother.	
ADAM D'ORLTON	B. of <i>Worc'ter</i> .	
CHORUS.	Of Ladies, Knights, and Squires, ⟨Country Justices and their Wives⟩.	
EDWARD. 3.	K. of <i>England</i> .	5
JOHN, the K. Brother.	Earle of <i>Cornwall</i> .	
HEN. the K. Cosin.	Earle of <i>Lancaster</i> .	
W. MOUNTACUTE.	K. Servant.	
RO. D'ELAND.	Const. of <i>Nott</i> . Castle.	
NUNCIUS.	Or a Herald.	10

THE PERSONS] 3 Squires,] Squires. *F*      6, 7 K.] K's. *F3*

## Arguments.

**T***He first Act comprehends Mortimers pride and securitie, rayseed to the degree of an Earle, by the Queenes favour, and love ; with the Counsell of Adam D'orlton, the politique B. of Worc'ter, against Lancaster.*

5 The Chorus of Ladyes, celebrating the worthinesse of the Queene; in rewarding *Mortimers* services, and the Bishops.

*The second Act shewes the Kings love, and respect to his Mother, that will heare nothing against Mortimers greatnesse, or beleve any report of her extraordinary favours to*  
 10 *him, but imputes all to his Cosin Lancasters envie ; and commands there-after, an utter silence of those matters.*

The Chorus of Courtiers, celebrating the Kings worthinesse of Nature, and Affection to his Mother, who will heare nothing, that may trench upon her honour, though deliver'd by his Kinsman, of such neerenesse, and thereby  
 15 take occasion to extoll the Kings pietie, and their owne happinesse under such a King.

*The third Act relates (by the occasion of a vision, the blind Earle of L. had) to the Kings Brother E. of Cornwall, the*  
 20 *horror of their Fathers death, and the cunning making away of their Uncle, the Earle of K. by Mortimers hired practise.*

The Chorus of Countrey Justices, and their Wives, telling how they were deluded, and made beleve, the old King  
 25 liv'd, by the shew of him in *Corfe* Castle ; and how they saw him eat, and use his knife, like the old King, &c. with the description of the feigned Lights, and Masques there, that deceiv'd 'hem, all which came from the Court.

*The fourth Act expresseth by conference betweene the K. and*  
 30 *his Brother a change, and intention to explore the truth of those reports, and a charge of employing W. Montacute, to*

*get the keyes of the Castle of Nott. into the K. power, and draw the Constable, Sir Rob. D'Eland, to their party.*

*Mortimers securitie, scorne of the Nobilitie, too much familiaritie with the Queene, related by the Chorus, the report of the 35 Kings surprizing him in his Mothers bed-chamber, a generall gladnesse, his being sent to execution.*

*The fifth Act, the Earle of Lancasters following the crie, and meeting the report. The Celebration of the Kings Justice.*

ARGUMENTS] 35 Chorus, the] Chorus. The F3 36 -chamber, a]  
-chamber : A F3 37 gladnesse, his] Gladness : His F3

# MORTIMER

## HIS

## FALL.

### Act I.

⟨Scene I.⟩

MORTIMER.

- THIS Rise is made, yet! and we now stand, ranck'd,  
 To view about us, all that were above us!  
 Nought hinders now our prospect, all are even,  
 We walke upon a Levell. *Mortimer*  
 5 Is a great Lord of late, and a new thing!—  
 A Prince, an Earle, and Cosin to the King  
 At what a divers price, doe divers men  
 Act the same things! Another might have had  
 Perhaps the Hurdle, or at least the Axe,  
 10 For what I have, this Crownet, Robes, and Waxe.  
 There is a Fate, that flies with towring spirits  
 Home to the marke, and never checks at conscience.  
 Poore plodding Priests, and preaching Friars may make  
 Their hollow Pulpits, and the empty Iles  
 15 Of Churches ring with that round word: But wee  
 That draw the subtile, and more piercing ayre,  
 In that sublimed region of Court,  
 Know all is good, we make so, and goe on,  
 Secur'd by the prosperity of our crimes.  
 20 To day, is *Mortimer* made Earle of *March*.

ACT I] SCENE I. | *The Palace. G* 6 *In the margin in italic,*  
*F: W placed it in the text.* King!] King. *F* 10 have,] have *F*  
 17 Court] a court *W* 18 on,] on *F*

For what? For that, the very thinking it  
 Would make a Citizen start! some politique Tradesman  
 Curle with the Caution of a Constable!  
 But I, who am no common Councill man,  
 Knew, injuries of that darke nature done 25  
 Were to be throughly done, and not be left  
 To feare of a revenge. They're light offences  
 Which admit that. The great ones get above it.  
 Man doth not nurse a deadlier peece of follie  
 To his high temper, and brave soule, then that 30  
 Of fancying goodnesse, and a scale to live by  
 So differing from mans life. As if with Lyons,  
 Beares, Tigers, Wolves, and all those beasts of Prey,  
 He would affect to be a Sheepe! Can man  
 Neglect what is, so, to attaine what should be, 35  
 As rather he will call on his owne ruine,  
 Then worke t(o)'assure his safetie? I should thinke  
 When 'mongst a world of bad, none can be good,  
 (I meane so absolutely good, and perfect,  
 As our religious Confessors would have us) 40  
 It is enough, we doe decline the rumour  
 Of doing monstrous things: And, yet, if those  
 Were of emolument, unto our ends,  
 Even of those, the wiseman will make friends  
 For all the brand, and safely doe the ill, 45  
 As Usurers rob, or our Physicians kill.

⟨Scene II.⟩

*ISABEL. MORTIMER.*

My Lord! sweet *Mortimer*! MOR. My Q. my Mistresse!  
 My Sovereigne! nay, my Goddess! and my *Juno*!  
 What name, or title, as a marke of Power  
 Upon me, should I give you? ISA. *Isabel*, 50  
 Your *Isabel*, and you my *Mortimer*:



Which are the markes of Paritie, not power,  
And these are titles, best become our love.

- MOR. Can you fall under those? ISA. Yes, and be happie.  
55 Walke forth, my lov'd, and gentle *Mortimer*,  
And let my longing eyes enjoy their feast,  
And fill of thee; my faire-shap'd, God-like man :  
Thou art a banquet unto all my Senses ;  
Thy forme doth feast mine eye, thy voyce mine eare,  
60 Thy breath, my smell, thy every kisse my taste ;  
And softnesse of thy skin, my very touch :  
As if I felt it dactile through my blood.  
I ne're was reconciled to these robes,  
This garbe of *England*, till I saw thee in them.  
65 Thou mak'st, they seem not boistrous, nor rude,  
Like my rough haughty Lords *de Engle-terre*,  
With whom I have so many yeares beene troubled.  
MOR. But now redeem'd, and set at libertie,  
Queene of your selfe, and them.

Hee dy'd, and left it unfinished.

1. ii. 52 power,] power *F*      62 dactile *F* : ductile *W* *conj* : tactile  
also suggested by the *Oxford Dictionary*    After 69 Hee . . . unfinished  
*corr. F*:    Left unfinished *F* originally

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I

THE EARLY ENTERTAINMENTS

1603-1607

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THE KING'S ENTERTAINMENT,  
A PANEGYRE, and THE ENTER-  
TAINMENT AT ALTHORPE

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## THE TEXT

Ben Jonson's *Part of the King's Entertainment in passing to his Coronation* on 15 March 1604, his *Panegyre* on the King's opening of Parliament four days later, and the *Entertainment of the Queen and Prince at Althorpe* in 1603 were originally published together.<sup>1</sup> Only *The King's Entertainment* was entered on the Stationers' Register. Edward Blount, the publisher, registered it on 19 March 1604 along with another book.

Edward Blunt. Item by like Aucthoritie [i.e. by Pasfield and the Wardens] entred for his copy. A part of the kinges Maiesties right royall and magnificent Entertainment through his honorable city of London the 15 of marche 1603 So much as was presented in the first and Last of their Triumphall Arches. With a speach made for the presentacōn in the Strond<sup>2</sup> erected at the charges of the lordes Knightes gentlemen and other thinhabitantes of the City of Westminster with the liberties of the Duchie of Lancaster both done by Benjamin Iohnson. vj<sup>d</sup>

Arber, *Transcript*, III. 254

The work is really in two parts, the first containing *The King's Entertainment* and the *Panegyre*, the second containing *The Entertainment at Althorpe*. The title-page specifies *The King's Entertainment* and the *Panegyre*, but refers vaguely to the Althorpe show as 'other Additions'. The half-title to this second part shows that it was supplementary: there is no author's name and no imprint. That Jonson intended it to go with the first part is shown by the final note in the Quarto, afterwards cancelled, in which he stated that 'the Author hath suffered' the entertainment 'to come out, . . . and not here vnnecessarily adioyned, being performed to the same Queene & Prince'.

<sup>1</sup> Throughout this introduction we have been deeply indebted to Dr. W. W. Greg for new facts and elucidations which he has generously communicated to us.

<sup>2</sup> i.e. Strand. Arber prints 'second'.

Part II is paged, with B 4 recto numbered page 13. But at first pages 1, 4, and 5 were left unnumbered; when the numbers were inserted, page 4 was at first numbered page 6 this was finally adjusted.

The normal collation of the Quarto—A to E in fours, with two leaves of F—is in detail: Part I, *The King's Entertainment*: A 1, the title-page; A 2 to E 1 recto, the text; E 1 verso blank; E 2 recto, the half-title of the *Panegyre*, with the verso blank; E 3 to F 1 recto, the text; F 2 blank. In Part II, *The Entertainment at Althorpe*, the signatures begin again: A 1 recto, the half-title, with the verso blank; A 2 to B 4 recto, the text; B 4 verso blank. There is no running-title.

But in Part I, A 1 is not conjugate with A 4, and a copy was sold at Sotheby's on 13 March 1913 with two preliminary leaves, the first blank, the second containing the title; and also with A 1 and F 2 blank. Additional evidence<sup>1</sup> is found in two surviving fragments. One, taken from a binding, is in the Cambridge University Library: it was originally a whole sheet, consisting of the two preliminary leaves and the two leaves of F, with the title-page defective, F 2 intact, and a part of the two blank leaves. Similarly the Douce fragment in the Bodleian, with press-mark e. 42 (30\*\*\*) has the preliminary blank leaf and the title-page. The blank leaf F 2 is found in the British Museum, Bodleian, and Dyce copies, and in the copy at All Souls College, Oxford. We should have expected the blank A1 to be cut off, and a title-page for *The King's Entertainment* and the *Panegyre* to be substituted. The copy for these was sent to the printer and duly registered. The decision to print *The Althorpe Entertainment*, which had taken place six months earlier, was an afterthought.

The printer, whose initials only are on the title-page, was Valentine Simmes. He probably printed the whole volume. The ornamental headpiece of the *Panegyre* on E 2 also appears as the headpiece of *The Althorpe Entertainment*.

<sup>1</sup> Communicated by Dr. Greg.

What appears to be the title-page of a manuscript copy of the *Panegyre* sent by Jonson to King James is preserved in Royal MS. 17 B. xxxi of the British Museum as the dedication to a manuscript of *The Masque of Blackness*.<sup>1</sup> Framed within a two-line border similar to that of the text of the masque is this inscription :

THE  
Teares of the Howers  
IVSTICE. PEACE. & LAWE.  
wept  
into the bosome of  
the best K.  
Mutare dominum non potest liber notus.  
1604.

The reference to Themis and her daughters Dice, Eunomia, and Irene in lines 20-9 of the *Panegyre* and the date 1604 make it clear that this leaf is a fragment misplaced in binding up the manuscript of the masque ; the text which originally went with it has been lost.

The following copies of the Quarto have been collated :

Three copies in the British Museum, two complete copies with press-marks C.34.b.20 and C.39.d.1 (marked A 1 and A 2 in the list below) ; and the Grenville copy of Part II, G 11210 (marked A 3) ;

The Gough copy of Part I in the Bodleian, and the Malone copy of Part II (B) ;<sup>2</sup>

Two complete copies in the Guildhall Library of the City of London, one formerly the Huth copy (C1) and the other C 2 ;

The complete copy in the Library of All Souls College, Oxford (D) ;

The copy of Part I in the Library of Trinity College, Cambridge (E) ;

<sup>1</sup> See p. 164.

<sup>2</sup> The copy of Part I is inscribed in an Italian hand, ' for m<sup>r</sup> Will Cauendish ' who was created Baron Cavendish of Hardwicke in the following year, and Earl of Devonshire in 1618 ; the hand does not appear to be Jonson's.



The copy of Part I in the Rylands Library, Manchester (F);

The complete copy in the Dyce Library at South Kensington (G);

The late T. J. Wise's copy (H).

## PART I

The following variants have been found in these copies :  
in the critical apparatus only the actual changes of the text  
are recorded.

- |                       |                            |   |   |
|-----------------------|----------------------------|---|---|
| Sig. A 2 <sup>r</sup> | 7                          | <i>mira constantia</i> A 1 and 2, C 1 and 2, D, E, F, G                     | <i>mirâ constantiâ</i> B, H   |
|                       | 9                          | <i>copia</i> A 1 and 2, C 1 and 2, D, E, F, G                               | <i>copiâ</i> B, H   |
|                       | 20                         | <i>Hyperbole</i> A 1 and 2, C 1 and 2, D, E, F, G                           | <i>Hyperbole</i> B, H   |
| Sig. A 2 <sup>v</sup> | 26                         | aboue-mentioned Title   of<br>C 1 and 2, D                                  | aboue mentioned   Title<br>of A 1 and 2, B, E, F,<br>G, H   |
|                       | 27                         | the Kings Chamber C 1 and<br>2, D<br>and therefore   heere, C 1 and<br>2, D | the Kings Chamber A 1<br>and 2, B, E, F, G, H<br>and there-   fore heere<br>A 1 and 2, B, E, F, G,<br>H   |
|                       | 28                         | Empire :   for, C 1 and 2, D  | Em-   pire : for, A 1 and<br>2, B, E, F, G, H   |
|                       | 29                         | Kingdome   Maister C 1 and<br>2, D  | King-   dome M. A 1 and<br>2, B, E, F, G, H   |
|                       | 35                         | shields through them : C 1<br>and 2, D                                      | shieldes thorow them ;<br>A 1 and 2, B, E, F, G, H  |
|                       | 38                         | <i>Ireland</i> : C 1 and 2, D   | <i>Ireland</i> . A 1 and 2, B,<br>E, F, G, H  |
| 49-50                 | *                          | <i>Virg.—Et penitus</i> C 1 and 2,<br>D                                     | And <i>Virg.</i><br>— <i>Et penitus</i> centred<br>in A 1 and 2, B, E, F,<br>G, H   |
| 52-3                  | The Shields their   prece- | dency and distinctions. At<br>her feete was set   C 1 and<br>2, D           | The Shieldes the   pre-<br>cedency of the Coun-<br>tries and their dis-<br>tincti-   ons. At her<br>feete was set   A 1 and<br>2, B, E, F, G, H |

- 54-6 THEOSOPHIA, | or *Divine wisdom*, al in white, a blew mantle seeded | with Stars, a crowne of Stars vpon hir head ; hir gar | *C 1 and 2, D with catchword 'ments'*
- Sig. A 3<sup>r</sup> 56 head ; hir gar | *C 1 and 2, D*
- 57 Cleerensse : *C 1 and 2, D*
- 58-9 Doue ; . . . Serpent ; *C 1 and 2, D*
- 60 note Matth. 10. 16. *ranged with 'Doue', l. 58. A 1 and 2, F, G*
- 63 note Prou. 8. 15. *ranged with 'word', l. 62. A 1 and 2, F, G*
- 69 note *Antiqui* . . . ranged with the 'white' line below 'GENIVS VRBIS' *C 1 and 2, D*
- 69 rerum existi- | marūt Deum ; et vrbib. quam | *A 1 and 2, C 1 and 2, D, E, F, G*
- Sig. A 3<sup>v</sup> 102 The Riuer indented in *A 1 and 2, C 1 and 2, D, E* the Ci- | ty ; in *A 1 and 2, C 1 and 2, D, E, F, G*
- Sig. A 4<sup>r</sup> 134 And in another place centred in *A 1 and 2, C 1 and 2, D, E, F, G*
- Sig. A 4<sup>v</sup> 161 note Æne. 1 above 'QVA . . . PORTA' *C 1 and 2, D*
- 162 winde, *C 1 and 2, D*
- 163 note Æne. 1 *ranged with 'Taken' C 1 and 2, D*
- 164 porta, *C 1 and 2, D*
- THEOSOPHIA, *A 1 and 2, B, E, F, G, H with catchword 'or', and two lines taken over to A 3 recto. To adjust the page, the printer took out the 'white' lines above and below 'GENIVS VRBIS', l. 69*
- head. Hir gar- | *A 1 and 2, B, E, F, G, H*
- Cleerensse. *A 1 and 2, B, E, F, G, H*
- Doue, . . . Serpent : *A 1 and 2, B, E, F, G, H*
- Ranged with 'Estote', l. 60. *B, C 1 and 2, D, E, G, H*
- Ranged with 'PERME' l. 63. *B, C 1 and 2, D, E, G, H*
- Ranged above 'GENIVS VRBIS' between ll. 68 and 69. *A 1 and 2, B, E, F, G, H*
- rerū existima- | runt Deum : & | tam vrbib. quā | *B, H*
- No paragraph in *B, H*
- the City ; | in *B, H*
- Begins the line in *B, H*
- Ranged with 'QVA . . . PORTA' *A 1 and 2, B, E, F, G, H*
- winde ; *A 1 and 2, B, E, F, G, H*
- Between ll. 161 and 162 *A 1 and 2, B, E, F, G, H*
- porta *A 1 and 2, B, E, F, G, H*
- ab vrbe *A 1 and 2, C 1 and 2, D, E, F*
- ab vrbo *B, H*

289 note 'e'	<i>Cressa . . . nota A 1</i>	<i>Cressâ . . . notâ B, H</i>
	and 2, C 1 and 2, D, E, F	
Sig. B 4 <sup>r</sup> 327 note 'a'	chief Serieant <i>A 1</i>	chiefe Serieant <i>B, H</i>
	and 2, C 1 and 2, D, E, F	
329 note 'b'	some particu-   lar	some particular   allu-
	allusion to   his name,	sion to his   Name,
	which is <i>Be-</i>   <i>net</i> , and	which   is <i>Benet</i> , and
	hath   (no doubt) in   time	hath (no doubt)   in
	bin the   <i>A 1</i> and 2, C 1	time bin the   <i>B, H</i>
	and 2, D, E, F	
341 note 'e'	persons <i>A 1</i> and 2,	Persons <i>B, H</i>
	C 1 and 2, D, E, F	Humanitie, and   in fre-
	Humanity, &   in frequent	quent vse   with all
	vse with al the   Greek <i>A 1</i>	the   Greeke <i>B, H</i>
	and 2, C 1 and 2, D, E, F	

On this page the notes have been reset, probably owing to a derangement of the type. The original setting is neater and has the lines more evenly balanced.

Sig. B 4 <sup>v</sup> 349 note 'f'	<i>Lactant. A 1</i> and 2,	<i>Luctatius<sup>1</sup> B, E, G, H</i>
	C 1 and 2, D, F	
354 note 'g'	To the <i>A 1</i> and 2,	*To the <i>B, E, G, H</i>
	C 1 and 2, D, F	
	And <i>A 1</i> and 2, C 1 and 2, D, F	*And <i>B, E, G, H</i>
364	<i>With those A 2, C 2</i>	<i>With (e) those the rest</i>
364 final note*	<i>Charles . . . Eliza-</i>	<i>Inserted in the rest</i>
	<i>beth. not in A 2, C 2</i>	
Sig. C 1 <sup>r</sup> 386	<i>vocabant ; A 1</i> and 2, C 1 and	<i>vocabant<sup>2</sup> B, H</i>
	2, D, E, F	
Sig. C 1 <sup>v</sup> 389 note *	Abb. in   <i>deorum</i>	<i>Alb. in   deorum  <sup>3</sup> B, H</i>
	imag. <i>A 1</i> and 2, C 1 and 2,	
	D, E, F	
391	<i>Winter,) . . . abscribe A 1</i> and	<i>Winter, . . . abscribe B,</i>
	2, C 1 and 2, D, E, F	<i>H</i>

Signature C 2 recto has some fine adjustments of the type, particularly of the long italic *f*, but the page does not appear

<sup>1</sup> A miscorrection for 'Lactantius'.

<sup>2</sup> Probably the printer was directed to take out the semicolon and substitute a period as in the Folio text.

<sup>3</sup> The reference is to *Albricus de imaginibus deorum* appended to *Fenestella de Romanorum Magistratibus*, Rome 1490? and frequently reprinted. Jonson used one of the later editions appended with other mythological tracts to Hyginus' *Fabulae*, 1549, 1570, and 1578. The printer corrected 'Abb.' to 'Alb.' and accidentally dropped the last word of the note 'imag.' This Latinless 'in deorum' is found in all the folios and in all the modern editions, including Gifford's.

to have been reset. A crooked specimen, looking more like a bracket than an *s* in *se* (line 7 of the Quarto) was removed ; the same change was made in 'sanguine' in *The Alchemist*, II. iv. II. We note two changes on this page : in the second the wrong spacing of '*Iur andas*' was not corrected.

- Sig. C 2<sup>r</sup> 422 *sanguineâ*, A 1 and 2, C 1 and 2, D, E, F, G *sanguineâ* B, H  
 426 *Iur andasg*, A 1 and 2, C 1 and 2, D, E, F, G *Iur andasg* B, H
- Sig. C 2<sup>v</sup> 437 note him A 1 and 2, C 1 and 2, D, E, F, G him. B, H  
 446 IN NVMERIS A 1 and 2, C 1 and 2, D, E, F, G IN NVMERIS B, H  
 447 note Sil. Ital. A 1 and 2, C 1 and 2, D, E, F, G *Dropped one line lower in*  
*B, H*  
 451 Tryumphes A 1 and 2, C 1 and 2, D, E, F, G Tryumphes B, H  
 455 first handmaid with the type first handmaide with the  
*disordered in A 1 and 2, type adjusted in B, H*  
*C 1 and 2, D, E, F, G*
- Sig. C 3<sup>r</sup> 460 Rest ; A 1 and 2, C 1 and 2, D, E, F, G Rest : B, H  
 468 *mandatag*, A 1 and 2, C 1 and 2, D, E, F, G *mandatag* B, H  
 469 Imperiosa A 1 and 2, C 1 and 2, D, E, F, G Imperioso<sup>1</sup> B, H
- Sig. C 3<sup>v</sup> 490 was. A 1 and 2, C 1 and 2, D, E, F, G was B, H  
 495 Medecine : A 1 and 2, C 1 and 2, D, E, F, G Medicine :<sup>2</sup> B, H
- Sig. C 4<sup>r</sup> 514 Cornucopia A 1 and 2, C 1 and 2, D, E, F, G Cornucopia B, H
- Sig. C 4<sup>v</sup> 532 POSSIMVS A 1 and 2, C 1 and 2, D, E, F, G POSCIMVS B, H
- Sig. D 1<sup>r</sup> 547 note 'd' *Flamines dicti* A 1 and 2, C 1 and 2, D, E, F, G *Filamines dicti*<sup>3</sup> B, H  
 548 note 'e' Whichin A 1 and 2, C 1 and 2, D, E, F, G Which in B, H  
 551 note 'f' pone A 1 and 2, C 1 and 2, D, E, F, G pone B, H

<sup>1</sup> A glaring blunder, perhaps due to some upsetting of the type.

<sup>2</sup> This wrong-fount colon is reproduced in the 1616 Folio.

<sup>3</sup> A blundering alteration due to the preceding word '*filo*'.

Sig. D 1 <sup>v</sup>	567	<i>Calender F</i>	<i>Kalender the rest</i>
	569	<i>feast; F</i>	<i>feast the rest</i>
	570	note 'c' <i>penurie, F</i>	<i>penurie: the rest</i>
	570	<i>PERENVA F</i>	<i>PERENNA the rest</i>
		<i>guest; A 1 and 2, C 1 and 2, D, E</i>	<i>guest B, H</i>
Sig. D 2 <sup>r</sup>	590	c.w. <i>Whose F</i>	<i>Who the rest<sup>1</sup></i>
	593	<i>His and F</i>	<i>His, and the rest</i>
	612	<i>sence F</i>	<i>cense the rest</i>
	616	<i>the Masculine F</i>	<i>thy Masculine the rest</i>
	616	note 'e' <i>pendi F</i>	<i>pendit the rest</i>
Sig. E 1 <sup>v</sup>	617	c.w. <i>That F</i>	<i>My the rest<sup>2</sup></i>
	758	<i>sing C 2</i>	<i>sing, the rest</i>

## PART II

Many of the variants are not a press-correction, but a resetting. The inner forme of A has been reset; the outer forme corresponds exactly, except for one correction in the note on 140—'given' for 'giueu'—which might have been made by a compositor. In the outer forme of B, B 1 recto and B 2 verso have been reset; so possibly B 3 recto. In the inner forme B 1 verso has been reset, but the changes elsewhere may be only press corrections.

Sig. A 2 <sup>r</sup>		<i>Page unnumbered in A 3, C 2, D</i>	<i>Numbered '1' in A 1 and 2, B, C 1, G, H</i>
	5	<i>Wood, wondring A 1 and 3, B, C 1 and 2, D</i>	<i>wood, wondering A 2, G, H</i>
	10	<i>eare: A 1 and 3, B, C 1 and 2, D</i>	<i>eare. A 2, G, H</i>
	13	<i>Tree.) A 1 and 3, B, C 1 and 2, D</i>	<i>Tree.) A 2, G, H</i>
	14	<i>bee A 1 and 3, B, C 1 and 2, D</i>	<i>be A 2, G, H</i>
	16	<i>abroad A 1 and 3, B, C 1 and 2, D</i>	<i>abroade A 2, G, H</i>
	23	<i>Wood A 1 and 3, B, C 1 and 2, D</i>	<i>wood A 2, G, H</i>

<sup>1</sup> The printer originally printed l. 59 'Whose strong . . . defac'd' as the last line on D 1 verso; Jonson's notes forced him to carry it over to D 2 recto.

<sup>2</sup> Here again the printer was forced to take over the line 'My Citties heart . . .' to D 2 verso, owing to the readjustment he had already made on the previous page.

	23	<i>The signature A 2 under 'again' in A 1 and 3, B, C 1 and 2, D</i>	The signature A 2 under 'wood' in A 2, G, H
Sig. A 3 <sup>v</sup>	23	<i>Page unnumbered in A 3, C 2, D</i>	Mispaged '6' in A 1, B, C 1. Corrected to '4' in A 2, G, H
	80	<i>note* following, A 3, C 2, D</i>	following, A 1, B, C 1 following, A 2, G, H
	81	<i>Banquet; A 1 and 3, B, C 1 and 2, D</i>	Banquet: A 2, G, H
	84	<i>her; A 1 and 3, B, C 1 and 2, D</i>	her: A 2, G, H
	86	<i>knowne A 1 and 3, B, C 1 and 2, D</i>	known A 2, G, H
	88	<i>'Mistres' indented, and the speeches of lines 89 and 90 pushed out to the left in A 1 and 3, B, C 1 and 2, D</i>	Ranged evenly with the rest of the page in A 2, G, H
		<i>spight; A 1 and 3, B, C 1 and 2, D</i>	spight: A 2, G, H
	89	<i>yesternight A 1 and 3, B, C 1 and 2, D</i>	yester-night A 2, G, H
	91	<i>And A 1 and 3, B, C 1 and 2, D</i>	And A 2, G, H
	94	<i>him. and A 1 and 3, B, C 1 and 2, D</i>	him, and A 2, G, H
	99	<i>Mab A 1 and 3, C 1 and 2, D</i>	Mab A 2, G, H
	101	<i>away A 1 and 3, C 1 and 2, D</i>	away A 2, G, H
Sig. A 4 <sup>r</sup>	103	<i>Page unnumbered in A 3, C 2, D</i>	Numbered '5' in A 1 and 2, B, C 1, G, H
		<i>FAERY A 1 and 3, B, C 1 and 2, D</i>	SATYRE A 2, G, H (but with the catchword 'FAE' on A 3 verso)
	105	<i>with A 1 and 3, B, C 1 and 2, D</i>	with A 2, G, H
	106	<i>plaine: A 1 and 3, B, C 1 and 2, D</i>	plaine: A 2, G, H
	109	<i>sing. A 1 and 3, B, C 1 and 2, D</i>	sing, A 2, G, H
	111	<i>Orianas A 1 and 3, B, C 1 and 2, D</i>	Orianas A 2, G, H
113, 114		<i>Lines 1 and 2 of the Song centred in A 1 and 3, B, C 1 and 2, D</i>	The large initial 'T' ranged with the preceding lines of the text under the 'Or-' of 'Orianas' in A 2, G, H
	114	<i>she A 1 and 3, B, C 1 and 2, D</i>	shee A 2, G, H
	119	<i>note Note * just above l. 119 in A 1 and 3, B, C 1 and 2, D</i>	Ranged with l. 118 in A 2, G, H

	119 note	Kingdoms. <i>A</i> 1 and 3, <i>B</i> , <i>C</i> 1, <i>H</i>	Kingdoms <i>C</i> 2, <i>D</i>
	125	FAERY <i>A</i> 1 and 3, <i>B</i> , <i>C</i> 1 and 2, <i>D</i>	FAEKY <i>A</i> 2, <i>G</i> , <i>H</i>
	127	The signature <i>A</i> 4 under 'to' in <i>A</i> 1 and 3, <i>B</i> , <i>C</i> 1 and 2, <i>D</i>	Under 'guift' in <i>A</i> 2, <i>G</i> , <i>H</i>
Sig. <i>A</i> 4 <sup>v</sup>	140 note*	giueu <i>A</i> 2 and 3, <i>C</i> 2, <i>D</i> , <i>G</i> , <i>H</i>	giuen <i>A</i> 1, <i>B</i> , <i>C</i> 1
Sig. <i>B</i> 1 <sup>r</sup>	153	Satire . . . <i>himselſe</i> a-   <i>gaſne</i> <i>C</i> 2	Satyre . . . <i>himselſe</i>   <i>agaſne</i> the rest
	154	SATIRE <i>C</i> 2	SATYRE the rest
	159	here hee <i>C</i> 2	heere he the rest
	162	sauadge? <i>C</i> 2	sauadge? the rest
		esteemed. <i>C</i> 2	esteemed, the rest
	163	Entertayner <i>C</i> 2	Entertainer the rest
	165	fauors <i>C</i> 2	sauors the rest
	166	sauors. <i>C</i> 2	sauors the rest
	168	Courtieri, <i>C</i> 2	Courtieri; the rest
	169	kisses. <i>C</i> 2	kisses, the rest
	170	oth <i>C</i> 2	oath the rest
	173	preserue <i>C</i> 2	preferre the rest
Sig. <i>B</i> 1 <sup>v</sup>	179	flatter; <i>C</i> 2	flatter, the rest
	188	King; <i>C</i> 2	King, the rest
	193	neglected: <i>C</i> 2	neglected: the rest
	198 note	The note ends just below the last line (= l. 205). The last word is 'Hunts- mā.' in <i>C</i> 2	The note ends just above the last line. The last word is 'Huntsman.' in the rest.
	205	boldnesse; <i>C</i> 2	boldnesse, the rest
Sig. <i>B</i> 2 <sup>v</sup>	233	rested; <i>C</i> 2	rested, the rest
	236	themselves; <i>C</i> 2	themselves, the rest
	237	speach <i>C</i> 2	Speaker the rest
		heard <i>C</i> 2	hard the rest
	238	speech, <i>C</i> 2	speech the rest
	243	Ioue; <i>C</i> 2	Ioue, the rest
246, 247	247	And, . . . in. <i>C</i> 2	(And, . . . in) the rest
	248	all, <i>C</i> 2	all, the rest
	256	things . . . suspicion: <i>C</i> 2	Things . . . suspicion the rest
Sig. <i>B</i> 3 <sup>r</sup>	263	Holmby: <i>C</i> 2	Holmby: the rest
	282	woman <i>C</i> 2	womam the rest
Sig. <i>B</i> 3 <sup>v</sup>	292-3	was pre-   sented to haue beene <i>C</i> 2	was to   haue beene pre- sented the rest
Sig. <i>B</i> 4 <sup>r</sup>	After 320	entertainment <i>C</i> 2 reality <i>C</i> 2	Entertainment the rest reality, the rest

The seven triumphal arches erected in the City were described and depicted by the architect Stephen Harrison in *THE ARCHS OF TRIVMPH Erected in honor of the High and mighty prince James. The first of that name. King of England, and sixt of Scotland. at his Maiesties Entrance and passage through his Honorable Citty & chamber of London. vpon the 15<sup>th</sup>. day of march 1603 Invented and published by Stephen Harrison Foyner and Architect and graven by William Kip.* The colophon is: 'Imprinted at London by Iohn Windet, Printer to the Honourable Citie of London, and are to be sold at the Authors house in Lime-street, at the signe of the Snayle. 1604.' The arches at Fenchurch street and Temple-bar in these engravings—'Londinium' and the 'Temple of Janus'—are here reproduced from the beautiful copy in the Grenville collection. Jonson's verses on pages 91-4, 101-4, are printed in Harrison's book.

There was trouble over the actual performance, and over the publication and copyright of the Quarto. Dekker shared with Jonson the duty of providing speeches for the pageants at the triumphal arches erected in the King's honour as he progressed from the Tower to Westminster. Dekker published his part with the title *The Magnificent Entertainment: Given to King James, Queene Anne his wife, and Henry Frederick the Prince, . . . As well by the English as by the Strangers: With the Speeches and Songes, deliuered in the seuerall Pageants*, printed by Thomas Creede for Thomas Man the younger. It was registered on 2 April 1604, and went into a second edition, printed for Man by Allde, and entitled *The Whole Magnifycent Entertainment*, with a translation of the Latin speeches composed for the Italians and the Dutchmen. Dekker printed his own verses and the official speeches, but gave only a summary notice of the two arches for which Jonson was responsible, did not mention his name, and of course did not quote his verses.

Both Jonson's and Dekker's quartos were regularly entered on the Stationers' Register. In view of Jonson's merciless satire on Dekker in *Poetaster*, co-operation between



them was unlikely, and it was natural that their contributions to the *Entertainment* should be published separately. But Court-book C 3<sup>b</sup> of the Stationers' Company has this entry<sup>1</sup> on 14 May 1604 :

*Edw. Blunt Tho. Man Iun'* ffor thendinge of the controu'sie betwene them about the booke of the pageantē yt is ordered that Edw Blunt shall delyu' all his Remayno<sup>r</sup> thereof (w<sup>ch</sup> he saieth are 400) to Tho man. Receavinge of hym vjs for euery Reame thereof. W<sup>ch</sup> yt is ordered the said Tho man shall pay vnto hym

No explanation can be offered of this extraordinary entry. It is difficult to see how Blunt could have infringed Man's rights. Blunt had carefully specified in his entry that it was 'a part' only of the *Entertainment*, 'So much as was presented in the first and last of their triumphal arches'. Man, on the other hand, registered 'the magnificent Entertainement' as a whole, and reprinted it as *The Whole Magnifycent Entertainment*, probably after the impounding of Blunt's stock. As Blunt had four hundred copies remaining on May 14, he probably printed five hundred. Dekker, it may be noted, had written a pageant for a first triumphal arch, which was not erected, at Bishopsgate; he had made the Genius of the City a woman, 'contrary to the opinion of all the Doctors', and was satirical about cutting up 'pairs of Latin sheets' to make a garment—a practice 'common amongst Schollers'.<sup>2</sup> Did Jonson supplant him in the first pageant? The excuse that the King's route was changed seems hardly adequate. Jonson privately told William Drummond that Dekker was a 'rogue'.<sup>3</sup> No proof, of course, was given; to Jonson the gibes in *Satiromastix* would be ample vindication—for instance, 'you nastie Tor-tois, you and your Itchy Poetry brake out like Christmas, but once a yeare'<sup>4</sup>—but was he thinking of the fate of his quarto? It may be more pertinent to note that Thomas

<sup>1</sup> Communicated by Dr. Greg.

<sup>2</sup> *The Magnificent Entertainment*, sig. A 4 verso.

<sup>3</sup> See vol. i, p. 133.

<sup>4</sup> Sig. L 3 verso.

Man the elder, who was in partnership with his son, was elected master of the Stationers' Company in 1604. The injunction would not apply to *The Althorpe Entertainment*, which is found separately from the first part.

Whatever the explanation may be, the two parts were reprinted from the Quarto in the Folio of 1616, where they head the group of royal entertainments and come between *The Forest* and the *Masques at Court*. Part I has such gross errors in the Latin that Jonson cannot have read the proofs. For example, 'precipitem' and 'deplectendo' (for 'de plec-tendo') disfigure the note on line 83, and 'in deorum' the note on line 389; the *Epigrams* of Martial are converted into 'Epistles' in lines 381, 405, 506, where the Quarto had 'Epi.'; and the misspellings 'PVLCHERIMÆ', 'FVNES-SIMAM' are taken over from the Quarto in the inscription on the altar of Janus (ll. 656, 662). Even if Jonson wearied of well-doing after correcting the plays, he ought not to have left Latin to the printer. But the small type of the cramped marginal notes—we speak from experience—makes the task no light one.

In Part II the Folio was printed from a copy in which the inner forme of A, B 1 recto and verso, and B 2 verso, were reset. In lines 103, 111, it copied the blunders 'SATYRE' for 'FAERY' and 'ORANAS' for 'ORIANAS', but it got the correct readings 'preferre' for 'preserue' and 'Speaker' for 'speach' in lines 173, 237.

Gifford renamed the Althorpe entertainment '*The Satyr*.'



B. 70 N:  
HIS PART OF  
*King James his Royall and Magnifi-  
cent Entertainement through his  
Honorable Cittie of London,  
Thurseday the 15. of  
March. 1603.*

So much as was presented in the first and last of  
their Triumphall Arch's.

With his speech made to the last Presentation, in the  
*Strand, erected by the inhabitants of the Dutchy,  
and Westminster.*

Also, a briefe *Panegyre* of his Maiesties first and well  
*auspicated entrance to his high Court of Parliament,*  
on Monday, the 19. of the same  
Moneth.

With other Additions.

Mart. *Quando magis dignos licuit spectare triumphos.*



Printed at London by V.S. for  
Edward Blount, 1604.

PART OF THE  
KINGS  
ENTERTAINMENT  
IN PASSING TO  
his  
Coronation.

The Author B. I.

M A R T.

*Quando magis dignos licuit spectare triumphos!*

---

L O N D O N,

---

M. DC. XVI.

The title-page in the Folio of 1616: in the Folio of 1640 with  
Richard Bishop's device (McKerrow, 292) and imprint.





## At Fen-Church.

**T**He *Scene* presented it selfe in a square and flat vpright,  
like to the side of a Citie: the top thereof, about the  
Vent, and Crest, adorn'd with houses, towres, and steeples,  
set off in prospectiue. Vpon the battlements in a great  
capitall letter was inscribed, 5

### LONDINIVM:

According to TACITVS: *At SVETONIVS mirâ con-* *Annal. l. 14.*  
*stantiâ, medios inter hosteis Londinium perrexit, cognomento*  
*quidem Colonizæ non insigne, sed copiâ Negotiatorum, & com-*  
*meatu maxime celebre.* Beneath that, in a lesse and different 10  
character, was written

### CAMERA REGIA,

Which title immediately after the *Norman* conquest it *Camd. Brit.*  
began to haue; and by the indulgence of succeeding <sup>374</sup>  
Princes, hath beene hitherto continued. In the Freeze ouer 15  
the gate, it seemeth to speake this verse:

PAR DOMVS HÆC COELO,  
SED MINOR EST DOMINO.

Taken out of MARTIAL, and implying, that though this *Lib. 8. Epig.*  
citie (for the state, and magnificence) might (by *Hyperbole*) <sup>36.</sup> 20  
be said to touch the starres, and reach vp to heauen, yet  
was it farre inferior to the master thereof, who was his  
Maiestie; and in that respect vnworthy to receiue him.  
The highest person aduanc'd therein, was

### MONARCHIA BRITANNICA, 25

and fitly: applying to the aboue mentioned title of the  
citie, THE KINGS CHAMBER, and therefore here placed

At Fen-Church. | The *Scene* presented] The Pegme at Fen-church |  
Presented Q 7 *mirâ constantiâ* *mirâ constantia* Q originally  
9 *copiâ* *copia* Q originally 17 *COELO* *CEOLO* F2 20 *Hyper-*  
*bole*] *Hyperbole* O originally 22 master] Maister Q



as in the proper seate of the empire: for, so the glorie and  
 light of our kingdome M. C A M D E N, speaking of *London*,  
*Brit.* 367. 30 saith, shee is, *totius Britanniae Epitome, Britanniciq[ue]*  
*Imperij sedes, Regumq[ue] Angliæ Camera, tantum inter om-*  
*neis eminet, quantum (vt ait ille) inter viburna Cupressus.*  
 Shee was a woman, richly attyr'd, in cloth of gold and  
 tissue; a rich mantle; ouer her state two crownes hanging,  
 35 with pensile shields thorow them; the one lim'd with the  
 particular coate of *England*, the other of *Scotland*: on either  
 side also a crowne, with the like Scutchions, and peculiar  
 coates of *France*, and *Ireland*. In her hand shee holds a  
 scepter; on her head a fillet of gold, inter-wouen with  
 40 palme and lawrell; her hayre bound into foure seuerall  
 points, descending from her crownes; and in her lap a little  
 globe, inscrib'd vpon

## O R B I S B R I T A N N I C V S.

And beneath, the word

45 D I V I S V S A B O R B E.

To shew, that this empire is a world diuided from the world,  
 and alluding to that of \* C L A V.

*De Mallij*  
*Theodor. cons.*  
*Panegyri.*  
*Eclog. 1.*

—*Et nostro diducta Britannia mundo.*

And V I R G.

50 —*Et penitus toto diuisos orbe Britannos.*

The wreathe denotes victorie and happinesse. The scepter  
 and crownes soueraignetie. The shields the precedence of  
 the countries, and their distinctions. At her feet was set

## T H E O S O P H I A,

55 or *diuine Wisedome*, all in white, a blue mantle seeded with  
 starres, a crowne of starres on her head. Her garments

28 note *Brit.* 367] *Brit.* 3. 7 F2 29 M.] Maister Q 33 woman  
 ... attyr'd,] woman ... attir'd Q 35 shields thorow them; Ff:  
 shieldes thorow them *corr.* Q: shields through them: Q *originally*  
 38 *Ireland.*] *Ireland*: Q *originally* 41 and] & | and Q 47 note  
 Mallij] maliij Q. Ff 49 And VIRG.] And Virg. *corr.* Q: \*Virg. Q  
 originally 52-3 the precedence ... distinctions Ff: the prece-  
 dency of the Countries and their distinctions *corr.* Q: their precedence  
 and distinctions Q *originally* 53 her feet] the feet F2 56 head.  
 Her Ff: head. Hir *corr.* Q: head; hir Q *originally*

figur'd truth, innocence, and cleerenesse. Shee was alwayes looking vp ; in her one hand shee sustayned a doue, in the other a serpent : the last to shew her subtiltie, the first her simplicitie ; alluding to that text of Scripture, *Estote ergo prudentes sicut serpentes, & simplices sicut columbæ*. Her word,

PER ME REGES REGNANT.

Prou. 8. 15.

Intimating, how by her, all kings doe gouerne, and that she is the foundation and strength of kingdomes, to which end, 65 shee was here placed, vpon a cube, at the foot of the Monarchie, as her base and stay. Directly beneath her stood

GENIUS VRBIS,

A person attyr'd rich, reuerend, and antique : his haire long and white, crowned with a wreathe of Plane tree, which is said to be *Arbor genialis* ; his mantle of purple, and buskins of that colour : He held in one hand a goblet, in the other a branch full of little twigs, to signifie increase and indulgence. His word

HIS ARMIS :

pointing to the two that supported him, whereof the one on the right hand, was

BOVLEVTES,

*Antiqui Genium omnium gignendarum rerum existimauerunt Deum: & tam urbibus quam hominibus vel ceteris rebus natum, Lill. Gre. Gy. in Synt. deor. 15. & Rosin. Antiq. Ro. l. 2. c. 14.*

79

Figuring the councill of the citie, and was suted in blacke and purple ; a wreathe of \* oke vpon his head ; sustayning for his ensignes, on his left arme a scarlet robe, and in his right hand the \*Fasces, as tokens of magistracie, with this inscription ;

SERVARE CIVES.

*garum, intra quas obligata securis erat, sic, ut ferrum in summo fasce extaret. Vbi notandum est, non debere præcipitem, & solutam iram esse magistratus. Mora enim allata, & cunctatio, dum sensim virgæ soluuntur, identidem consilium mutauit de plectendo. Quando autem vitia quædam sunt corrigibilia, deplorata alia ; castigant virgæ, quod reuocari valet, immendabile secures præcidunt, Plut. Prob. Rom. 82.*

*\*Ciuica corona fit è fronde querna, quoniam cibus, viciusq; antiquissimus querceus capiti solitus sit, Ros. lib. 10. cap. 27.*

*a Fasciculivirgarum, Ros. l. 7. c. 3.*

57 cleerenesse.] Cleerenesse. *corr. Q* : Cleernesse: *Q* originally 58  
doue, . . . serpent :] Doue, . . . Serpent : *corr. Q* : Doue ; . . . Serpent ;  
*Q* originally 69 VRBIS.] VRBIS. *Q* (note) tam not in *Q* originally  
14.] 14 F 76 ARMIS :] ARMIS. *Q* 79 BOVLEVTES,]  
BOVLEVTES. *Q*, F1 : BOULEUTES, F2 81 oke] Oake *Q* (note \*)  
querceus] quercus F2 83 (note a) præcipitem F2 : præcipitem *Q*, F1  
de plectendo G : deplectendo *Q*, F1.

The other on the left hand,

## POLEMIVS,

The warlike force of the citie, in an antique coate, or armour,  
with a target and sword; his helme on, and crowned with  
90 lawrell, implying strength and conquest: in his hand he  
bore the standard of the citie, with this word,

## EXTINGVERE ET HOSTEIS.

Expressing by those seuerall mots, connexed, that with  
those armes of councel and strength, the *Genius* was able  
95 to extinguish the kings enemies, and preserue his citizens,  
alluding to those verses in *SENECA*,

*Octa. Act. 2.*      *Extinguere hostem, maxima est virtus Ducis.*

*Seruare Ciues, maior est patriæ patri.*

Vnder-neath these, in an Aback thrust out before the rest,  
100 lay

## TAMESIS,

The riuer, as running along the side of the citie; in a skin-  
coate made like flesh, naked, and blue. His mantle of sea-  
greene or water colour, thin, and bolne out like a sayle;  
105 bracelets about his wrists, of willow and sedge, a crowne of  
sedge and reede vpon his head, mixt with water-lillies;  
alluding to *VIRGILS* description of *Tyber*;

*Æn. lib. 8.*      — *Deus ipse loci, fluuiio Tiberinus amœno,*

*Populeas inter senior se attollere frondes*

110 *Visus, eum tenuis glauco velabat amictu*

*Carbasus, & crineis umbrosa tegebat Arundo.*

His beard, and hayre long, and ouer-growne. He leanes his  
arme vpon an earthen pot, out of which, water, with liue  
fishes, are seene to runne forth, and play about him. His  
115 word,

## FLVMINA SENSERVNT IPSA.

*Amor. l. 3.*      A hemistich of *OVIDS*: The rest of the verse being,

*el. 5.*

— *quid esset amor.*

86 hand,] hand. Q, Ff

91 standard] standart F2

TAMESIS,] TAMESIS. Q, Ff

107 VIRGILS] Virgills Q (so l. 161)

111 Carbasus,] Carbasus. Q

87 POLEMIVS,] POLEMIVS Q

98 patriæ F2: patriæ, Q, Ff 101

105 wrists] wreasts Q.

110 Visus,] Visus. Q

118 amor. F2: amor, Q, Ff

Affirming, that riuers themselues, and such inanimate creatures, haue heretofore beene made sensible of passions, 120 and affections; and that hee, now, no lesse pertooke the ioy of his maiesties gratefull approach to this citie, than any of those persons, to whom hee pointed, which were the daughters of the *Genius*, and sixe in number: who, in a spreading ascent, vpon seuerall grices, helpe to beautifie 125 both the sides. The first,

EVPHROSYNE,

or *Gladnesse*: was suted in greene, a mantle of diuers colours, embroydred with all varietie of flowres: on her head a gyrland of myrtle, in her right hand a crystall cruze 130 fill'd with wine, in the left a cup of gold: at her feet a tym-brell, harpe, and other instruments, all ensignes of gladnesse,

*Natis in vsum lætitiæ scyphis, &c.*

*Hor. Car. 1.  
Ode 27.*

And in another place,

*Nunc est bibendum, nunc pede libero*

*Et Ode 37.*

*Pulsanda Tellus, &c.*

Her word,

HÆC ÆVI MIHI PRIMA DIES.

As if this were the first houre of her life, and the minute 135 wherein shee began to be; beholding so long coueted, and look'd for a presence. The second,

*Stat. Syl. 4.  
Epu. Domit.*

SEBASIS,

or *Veneratio*(*n*), was varied in an ash-colour'd sute, and darke mantle, a vayle ouer her head of ash colour: her hands crost before her, and her eyes halfe closde. Her word,

145

*MIHI SEMPER DEVS.*

Implying both her office of reuerence, and the dignitie of her 140 obiect, who being as god on earth, should neuer be lesse in her thought. The third,

*Virg. Ecl. 1.*

PROTHYMIA,

150

or *Promptitude*, was attyr'd in a short tuck't garment of

119 inanimate] intimate F2 121 hee,] hee F1 129 colours] colors Q 133, 135 Notes in F 1 at ll. 134, 136 140 second,] second. Q, Ff 142 Veneration F2 148 god] God Q 149 third,] third: Q: third. Ff

flame-colour, wings at her backe; her haire bright, and bound vp with ribands; her brest open, *virago*-like; her buskins so ribanded: Shee was crowned with a chaplet of  
 155 *trifoly*, to expresse readinesse, and opennesse euery way; in her right hand shee held a squirrell, as being the creature most full of life and quicknesse: in the left a close round censor, with the perfume sodainely to be vented forth at the sides. Her word,

160 *QVA DATA PORTA.*

*Æne. i.* Taken from an other place in *VIRGIL*, where *ÆOLVS* at the command of *IVNO*, lets forth the winde;

*Æne. i.* — *ac venti velut agmine facto*

*Quâ data porta ruunt, & terras turbine perflant.*

165 And shew'd that shee was no lesse prepar'd with promptitude, and alacritie, then the windes were, vpon the least gate that shall be opened to his high command. The fourth,

*AGRYPNIA,*

or *Vigilance*, in yellow, a sable mantle, seeded with waking  
 170 eyes, and siluer fringe: her chaplet of *Heliotropium*, or turnesole; in her one hand a lampe, or cresset, in her other a bell. The lampe signified search and sight, the bell warning. The *Heliotropium* care; and respecting her obiect. Her word,

175 *SPECVLAMVR IN OMNEIS.*

Alluding to that of *OVIO*, where he describes the office of *ARGVS*.

*Met. i.* — *Ipse procul montis sublime cacumen*

*Occupat, vnde sedens partes speculatur in omneis.*

180 and implying the like duety of care and vigilance in her selfe. The fifth,

*AGAPF,*

Or *louing Affection*, in crimson fringed with golde, a mantle of flame-colour, her chaplet of red and white roses; in her

161 *ÆOLVS* *F2*: *EOLVS* *Q*, *F1* 162 winde:] winde. *Q* originally  
 164 *porta*] *porta*, *Q* originally 167 fourth,] fourth *Q*: fourth. *Ff*  
 177 *ARGVS*.] *Argus*, *Q* 183 *louing Affection*] *louing Affection* *Q*:  
*louing affection* *F1*: *loving Affection* *F2*

hand a flaming heart : The flame expressed zeale, the red 185  
and white roses, a mixture of simplicity with loue : her  
robes freshnes and feruency. Her word,

*NON SIC EXCVBIÆ.*

Out of CLAVDIAN, in following.

—*Nec circumstantia pila*

*Quàm tutatur amor.*

*De 4. Cons.  
Honor. Pane-  
gyri.*

Inferring, that though her sister before had protested watch-  
fulness, and circumspection, yet no watch or guard could  
be so safe to the estate, or person of a Prince, as the loue  
and naturall affection of his subjects : which she in the 195  
cities behalfe promised. The sixt,

OMOTHYMIA,

Or *Vnanimity* in blew, her roabe blew, and buskins. A chap-  
let of blew lillies, shewing one trueth and intirenesse of  
minde. In her lappe lies a sheafe of arrowes bound to- 200  
gether, and she her selfe sittes weauing certaine small siluer  
twists. Her word,

*FIRMA CONSENSVS FACIT.*

*Auxilia humilia firma, &c.*

*Pub. Syr. Mi.*

Intimating, that euen the smallest and weakest aydes, by 205  
consent, are made strong : her selfe personating the  
vnanimity, or consent of soule, in all inhabitants of the  
city to his seruice.

¶ These are all the personages, or liue figures, whereof only  
two were speakers (GENIVS and TAMESIS) the rest 210  
were mutes. Other dumbe complements there were, as the  
armes of the kingdome on the one side, with this inscription,

*HIS VIREAS.*

*With these maist thou flourish.*

On the other side the armes of the citie, with

215

*HIS VINCAS.*

*With these maist thou conquer.*

190 *pila* F2 : *peila* Q, F1      198 *Vnanimity* F2 : *Vnanimity* Q :  
*vnanimity* F1      212 inscription,] Inscription. Q : inscription. F1

In the centre, or midst of the Pegme, there was an Aback, or Square, wherein this Elogie was written:

- 220 MAXIMVS HIC REX EST, ET LVCE SERENIOR IPSA  
 PRINCIPE QVAE TALEM CERNIT IN VRBE DVCEM;  
 CUIVS FORTVNAM SVPERATSIC VNICA VIRTVS,  
 VNVS VT IS RELIQVOS VINCIT VTRAQVE VIROS.  
 PRAECEPTIS ALII POPVLOS, MVLTAQVE FATIGANT  
 225 LEGE; SED EXEMPLO NOS RAPIT ILLE SVO.  
 CUIQVE FRVI TOTA FAS EST VXORE MARITO,  
 ET SVA FAS SIMILI PIGNORA NOSSE PATRI.  
 ECCE VBI PIGNORIBVS CIRCVNSTIPATA CORVSCIS  
 IT COMES, ET TANTO VIX MINOR ANNA VIRO.  
 230 HAVD METVS EST, REGEM POSTHAC NE PROXIMVS  
 HAERES,  
 NEV SVCCESOREM NON AMET ILLE SVVM.

- This, and the whole frame, was couered with a curtaine of silke, painted like a thicke cloud, and at the approach of the K. was instantly to be drawne. The Allegorie being, that  
 235 those clouds were gathered vpon the face of the Citie, through their long want of his most wished sight : but now, as at the rising of the Sunne, all mists were dispersed and fled. When sodainely, vpon silence made to the Musickes, a voyce was heard to vtter this verse ;

*Claud. de laud.  
 Stil. lib. 3.*

*Totus adest oculis, aderat qui mentibus olim,*

Signifying, that he now was really objected to their eyes, who before had beene onely, but still, present in their minds.

- ¶ Thus farre the complementall part of the first ; wherein was not onely labored the expression of state and magni-  
 245 ficence (as proper to a triumphall Arch) but the very site, fabricke, strength, policie, dignitie, and affections of the Citie were all laid downe to life : The nature and propertie of these Deuices being, to present alwaies some one entire bodie, or figure, consisting of distinct members, and  
 250 each of those expressing it selfe, in the owne actiue spheare, yet all, with that generall harmonie so connexed, and dis-

posed, as no one little part can be missing to the illustration of the whole : where also is to be noted, that the *Symboles* vsed, are not, neither ought to be, simply *Hieroglyphickes*, *Emblemes*, or *Impreses*, but a mixed character, partaking 255 somewhat of all, and peculiarly apted to these more magnificent Inuentions : wherein, the garments and ensignes deliuer the nature of the person, and the word the present office. Neither was it becomming, or could it stand with the dignitie of these shewes (after the most miserable and 260 desperate shift of the Puppits) to require a Truch-man, or (with the ignorant Painter) one to write, *This is a Dog* ; or, *This is a Hare* : but so to be presented, as vpon the view, they might, without cloud, or obscuritie, declare themselves to the sharpe and learned : And for the multitude, 265 no doubt but their grounded iudgements did gaze, said it was fine, and were satisfied.

*The speeches of Gratulation.*

GENIUS.

Time, Fate, and Fortune haue at length conspir'd, 270  
To giue our Age the day so much desir'd.  
What all the minutes, houres, weekes, months, and yeares,  
That hang in file vpon these siluer haire,  
Could not produce, beneath the <sup>a</sup> Britaine stroke,  
The Roman, Saxon, Dane, and Norman <sup>b</sup> yoke, 275  
This point of Time hath done. Now London reare  
Thy forehead high, and on it striue to weare  
Thy choisest gems ; teach thy steepe Towres to rise  
Higher with people : set with sparkling eyes  
Thy spacious windowes ; and in euery street,  
Let thronging ioy, loue, and amazement meet. 280  
Cleauue all the ayre with showtes, and let the cry  
Strike through as long, and vniuersally,

254 *Hieroglyphickes*] *Hieroglyphickes* Q 255 partaking] pertaking  
ing Q 256 peculiarly] peculiarly Q 259 or] nor G 266  
did gaze] gazed Q 270-371 *italic in Q* 274 (note 'a') first  
free] first, free, Q 275 (note 'b') enforced] inforced Q

a As being the first free and naturall government of this Iland, after it came to ciuilitie.  
b In respect they were all Conquests, and the obedience of the subject more enforced.



As thunder ; for, thou now art blist to see

285 That sight, for which thou didst begin to be.

When ° B R V T V S plough first gaue thee infant bounds,

And I, thy G E N I V S walk't auspicious rounds

In euery <sup>d</sup> furrow ; then did I forelooke,

And saw this day ° mark't white in <sup>f</sup> C L O T H O's booke.

The seuerall <sup>g</sup> circles, both of change and sway, 290

Within this *Isle*, there also figur'd lay :

Of which the greatest, perfectest, and last

Was this, whose present happinesse we tast.

Why keepe you silence daughters ? What dull peace

Is this inhabites you ? Shall office cease, 295

Vpon th'aspect of him, to whom you owe

More then you are, or can be ? Shall T I M E know

That article, wherein your flame stood still,

And not aspir'd ? Now heauen auert an ill

Of that blacke looke. Ere pause possesse your breasts, 300

I wish you more of plagues : "Zeale when it rests,

Leaues to be zeale. Vp thou tame R I V E R, wake ;

And from thy liquid limbes this slumber shake :

Thou drown'st thy selfe in inofficious sleepe ;

And these thy sluggish waters seeme to creepe,

c Rather then the Citie should want a Founder, we choose to follow the receiued storie of *Brute*, whether fabulous, or true, and not altogether warranted in Poetrie : since it is a fauor of Antiquitie to few Cities, to let them know their first Authors. Besides, a learned Poet of our time, in a most elegant worke of his *Con. Tam. & Isis*, celebrating *London*, hath this verse of her : *Æmula maternæ tolens sua lumina Troiæ.* Here is also an ancient rite alluded to in the building of Cities, which was, to giue them their bounds with a plough, according to *Virg. Æn. li. 10. Interea Aeneas urbem designat Aratro.* And *Isidore, lib. 15. cap. 2. Vrbs vocata ab orbe, quod antiquæ ciuitates in orbem fiebant ; vel ab vrbo parte aratri, quo muri designabantur, unde est illud. Optauitque locum regno & concludere sulco. d Primigenius sulcus dicitur, qui in condenda noua vrbe, tauro & vacca designationis causa imprimitur ;* Hitherto respects that of *Camd. Brit. 368.* speaking of this Citie, *Quicumque autem condiderit, vitali genio, constructam fuisse ipsius fortuna docuit.* e For so all happie dayes were. *Plin. cap. 40. lib. 7. Nat. Hist.* To which *Horace* alludes, *lib. 1. Ode 36. Cressâ ne careat pulchra dies notâ.* And the other *Plin. epist. 11. lib. 6. O diem latum, notandumque mihi candidissimo calculo.* With many other in many places. *Mart. lib. 8. epi. 45. lib. 9. epi. 53. lib. 10. 38. lib. 11. 37. Stat. lib. 4. Syl. 6. Pers. sat. 2 Catull. epig. 69. &c.* f The *Parca*, or *Fates*, *Martianus* calls them *scribas ac librarias superum* ; whereof *Clotho* is said to be the eldest, signifying in Latine *Eucatio*. g Those before mentioned of the Britaine, Roman, Saxon, &c. and to this Register of the fates allude those verses of *Ouid. Met. 15. — Cernes illic molimine vasto, Ex ære, & solidò rerum tabularia ferro : Quæ neque concussum cali, neque fulminis Iram, Nec metuunt ullas tuta atque æterna ruinas. Inuenies illic incisa adamantæ perenni Fata &c.*

286 (note 'c') should] shuld Q *Aeneas* Æneas Q ab vrbo corr. Q, F1 : ab vrbe Q originally : ab urbo F2 289 (note 'e') *Cressâ* ... notâ] *Cressa* ... nota Q originally 290 (note 'g') Britaine] Brittain Q vasto, F2 : vasto. Q, F1 illic incisa Q : ilhs incisa Ff 299 aspir'd] aspir'd Ff 300 breasts,] breasts Ff : breasts Q 301 of plagues] ofplagues Ff 303 thy Q, F2 : the Ff

Rather than flow. Vp, rise, and swell with pride  
About thy bankes. "Now is not euery tyde.

T A M E S I S.

**T**O what vaine end should I contend to show  
My weaker powers, when seas of pompe o'reflow  
The cities face : and couer all the shore  
With sands more rich than <sup>a</sup> T A G V S wealthy ore ?  
When in the flood of ioy, that comes with him,  
He drownes the world ; yet makes it liue and swimme,  
And spring with gladnesse : not my fishes heere,  
Though they be dumbe, but doe expresse the cheere  
Of these bright streames. No lesse may <sup>b</sup> these, and I  
Boast our delights, albe't we silent lie.

310

<sup>a</sup> A riuerdruiding *Spaine & Portugal*, and by the consent of Poets stil'd *aurifer*.

<sup>b</sup> Vnderstanding *Euphrosyne, Sebasia, Prothumia, &c.*

G E N I V S.

**I**Ndeede, true gladnesse doth not alwayes speake :  
" Ioy bred, and borne but in the tongue, is weake.  
Yet (lest the feruor of so pure a flame  
As this my citie beares, might lose the name,  
Without the apt euenting of her heate)  
Know greatest I A M E S (and no lesse good, than great.)  
In the behalfe of all my vertuous sonnes,  
Whereof my <sup>a</sup> eldest there, thy pompe forerunnes,  
(A man without my flattering, or his pride,  
As worthy, as he's <sup>b</sup> blest to be thy guide)  
In his graue name, and all his brethrens right,  
(Who thirst to drinke the nectar of thy sight)  
The councill, commoners, and multitude ;  
(Glad, that this day so long deny'd, is view'd)  
I tender thee the heartiest welcome, yet  
That euer king had to his <sup>c</sup> empires seate :  
Neuer came man, more long'd for, more desir'd :  
And being come, more reuerenc'd, lou'd, admir'd :  
Heare, and record it : " In a prince it is  
" No little vertue, to know who are his.

320

<sup>a</sup> The lord Maior, who for his yeere, hath senior place of the rest, & for the day was chiefe sericant to the king.

330 <sup>b</sup> About the blessing of his present office, the word had some particular allusion to his Name, which is *Benet*, and hath (no doubt) in time bin the contraction of *Benedict*.

335 <sup>c</sup> The citie, which title is toucht before.

<sup>312</sup> (note 'a') stil'd] stil'd *Fr*  
*thymia* Q <sup>323</sup> lose] loose Q

<sup>317</sup> (note 'b') *Prothumia*] *Pro-*  
<sup>335</sup> (note 'c') citie.] citie *F*: *Cittie*, Q

d To the prince.

e An attribute given to great persons, fitly aboue other humanity, and in frequent vse with all the greeke Poets, especially *Homer, Iliad.* α—*δῖος Ἀχιλλεύς.* And in the same booke.—*καὶ ἀντίθεον Πολυφῆμον.*

f As *Lactantius* calls *Parnassus, Vmbilicum terræ.*

g To the queene.

h An emphatical speech, & well re-enforcing her greatnes; being by this match, more than either her brother, father, &c.

i Daughter to *Frederick* <the> secōd, king of *Denmarke*, and *Norway*, sister to *Christierne* the fourth now there reigning, & wife to *Iames* our Soueraigne.

k The prince *Henrie Frederike.*

\* *Charles* duke of *Rothsey*, and the Lady *Elizabeth.*

d With like deuotions, doe I stoope t(o)'embrace 340  
This springing glory of thy e godlike race ;  
His countries wonder, hope, loue, ioy and pride :  
How well dooth he become the royall side  
Of this erected, and broade spreading Tree,  
Vnder whose shade, may *Brit[t]aine* euer be. 345  
And from this branch, may thousand branches more  
Shoote o're the maine, and knit with euery shore  
In bonds of marriage, kinred, and increase ;  
And stile this land, the f nauill of their peace.  
This is your seruants wish, your cities vow, 350  
Which still shall propagate it selfe, with you ;  
And free from spurres of hope, that slow minds moue :  
“ He seekes no hire, that owes his life to loue.  
s And heere she comes that is no lesse a part  
In this dayes greatnesse, then in my glad heart. 355  
Glory of queenes, and h glory of your name,  
Whose graces doe as farre out-speake your fame,  
As fame doth silence, when her trumpet rings  
You i daughter, sister, wife of seuerall kings :  
Besides alliance, and the stile of mother, 360  
In which one title you drowne all your other.  
Instance, be k that faire shoote, is gone before,  
Your eldest ioy, and top of all your store,  
With \* those, whose sight to vs is yet deni'd,  
But not our zeale to them, or ought beside 365  
This citie can to you : For whose estate  
Shee hopes you will be still good aduocate  
To her best lord. So, whilst you mortall are,  
No taste of sowre mortalitie once dare  
Approch your house ; nor fortune greete your grace 370  
But comming on, and with a forward face.

341 godlike] Godlike Q (note 'e') other F2: other, Q, Fr δῖος Ἀχιλλεύς] δῖος Ἀχιλλεύς Q, Fr: δῖος Ἀχιλλεύς F2 ἀντίθεον Q, F2: ἀντι. θεον F Πολυφῆμον F2: Πολυφῆμον Q, Fr 345 Britaine F2: Brittain Q: Brittain F1 349 (note 'f') Lactantius] Lactant. Q originally: miscorrected in Q to Lactantius: so Ff Vmbilicum] Vmbilicum Fr 359 (note 'i') secōd,] secōd Fr 364 note \*not in Q originally





## The other at Temple-barre.

CARRIED the frontispice of a temple, the walls of which and gates were brasse; the pillars siluer, their capitalls and bases gold: in the highest point of all was erected a IANVS head, & ouer it written,

375

IANO QVADRIFRONTI SACRVM.

Which title of *Quadrifrons* is said to be giuen him, as he respecteth all climates, and fills all parts of the world with his maiestie: which MARTIAL would seeme to allude vnto in that *Hendecasyllable*,

380

*Et linguâ pariter locutus omni.*

*Lib. 8.  
Epi[st]. 2.*

Others haue thought it by reason of the foure elements, which brake out of him, being CHAOS: for OVID is not afraid to make CHAOS and IANVS the same, in those verses

385

*Me Chaos antiqui (nam sum res prisca) vocabant.  
Adspice, &c.*

*Fast. lib. 1.*

But we rather follow (and that more particularly) the opinion of the \* ancients, who haue entituled him *Quadrifrons*, in regard of the yeere (which vnder his sway is diuided into foure seasons, *spring, summer, autumn, winter*,) and ascribe vnto him the beginnings and ends of things. See M.CIC. <sup>a</sup> *Cumq[ue] in omnibus rebus vim haberent maximam prima & extrema, principem in sacrificando IANVM esse voluerunt, quod ab eundo nomen est deductum: ex quo transitiones peruiæ IANI, foresq[ue] in liminibus profanarum ædium, Ianuæ nomina(n)tur,*

\* *Lege Marlianum, l. 4. cap. 8. Alb. in deorum <imag.>*

<sup>a</sup> *De nat. deorum, lib. 2.*

<sup>b</sup> *Quasi Eanus.*

Heading. Temple-barre] TEMPLE BARRE Q 375 IANUS] IANUS Q  
380 *Hendecasyllable* F2: *Hendecasyllable* Q, F1 381 (note) Epi. Q  
386 *vocabant.*] vocabant; Q originally: vocabant Q miscorrected, Ff  
389 (note\*) Alb. corr. Q, Ff: Abb. Q originally imag. Q originally,  
and accidentally dropped: not in Ff 390 diuided] deided Q 391  
*winter,)] Winter,)] Q originally: Winter, corr. Q: winter, F1: Winter] F2  
391 ascribe] ascribe Q: query, a misprint for adscribe 394 (note 'b')  
Quasi] quasi Q 396 profanarum] profanarum F2 Ianuæ Q:  
Ianua Ff nominantur] nominatur Q, Ff*

96 *Part of the Kings entertainment,*

Sc. As also the charge and custodie of the whole world, by  
OVID:

Fast. Ibid.

400

*Quicquid ubiq; vides, cœlum, mare, nubila, terras,*

*Omnia sunt nostra clausa patentq; manu :*

*Me penes est unum vasti custodia mundi,*

*Et ius vertendi cardinis omne meum est.*

About his foure heads he had a wreath of gold, in which was  
grauen this verse,

Mart. l. 8.  
Epi[st]. 2.

TOT VULTVS MIHI NEC SATIS PVTAVI.

Signifying, that though he had foure faces, yet he thought  
them not enough, to behold the greatnesse and glorie of  
that day : beneath vnder the head was written,

Ouid. Fast. 1.

ET MODO SACRIFICO CLVSIVS ORE VOCOR.

410

For being open he was stil'd PATVLCIVS, but then vpon  
the comming of his maiestie, being to be shut, he was to be  
called CLVSIVS. Vpon the outmost front of the building  
was placed the intire armes of the kingdom with the garter,  
crowne, and supporters, cut forth as faire and great as the  
415 life, with an *Hexastich* written vnder-neath, all expressing  
the dignitie, and power of him that should close that temple.

QVI DVDVM ANGVSTIS TANTVM REGNAVIT IN ORIS

PARVOQVE IMPERIO SE TOTI PRAEBVIT ORBI

ESSE REGENDO PAREM, TRIA REGNA (VT NVLLA DEESSET

420

VIRTVTI FORTVNA) SVO FELICITER VNI

IVNCTA SIMVL SENSIT: FAS VT SIT CREDERE VOTIS

NON IAM SANGVINEA FRVITVROS PACE BRITANNOS.

In a great freeze, below, that ranne quite along the bredth  
of the building, were written these two verses out of

Lib. 2. Epist.  
1. ad Aug.

HORACE.

IVRANDASQVE SVVM PER NOMEN PONIMVS ARAS,

NIL ORITVRVM ALIAS, NIL ORTVM TALE FATENTES.

399 *vides*, F2: *vides* Q, F1 *terras*,] *terras*. Q, Ff 401 *mundi*, F2:  
*mundi*. Q, F1 405 *VULTVS*] *VULTVS* Q (note) *Epi*. Q 409  
*CLVSIVS* Q: *CLVSIVS* F1: *CLUSIVS* F2 415 *life*,] *life*; Q *Hexastich*] *Hexastich* F2 422 *SANGVINEA*] *sanguinea* corr. Q: *sanguinea*, Q  
originally 417-22, 426-7 in lower-case italic in Q 426 *IVRAN-*  
*DASQVE*] *Iur andasq;* Q originally: *Iur andasq;* corr. Q: *IVR ANDASQVE*  
F1: *JUR ANDASQVE* F2

The first and principall person in the temple, was

I R E N E,

or *Peace*, shee was placed aloft in a *Cant*, her attyre white, 430  
semined with starres, her haire loose and large : a wreathe  
of oliue on her head, on her shoulder a siluer doue : in her  
left hand, shee held forth an oliue branch, with a handfull  
of ripe eares, in the other a crowne of lawrell, as notes of  
victorie and plentie. By her stood 435

P L V T V S,

or *Wealth*, a little boy, bare headed, his locks curled, and So *Cephisodo-*  
spangled with gold, of a fresh aspect, his body almost naked, tus hath fained  
sauing some rich robe cast ouer him ; in his armes a heape him. See  
of gold Ingots to expresse riches, whereof hee is the god. *Paus. in*  
Beneath her feet lay *Bæot. & Phil.*  
*in Imag. con-*  
*trary to Ari-*  
*stop. Theogn.*  
*Lucian and*  
*others, that*  
*make him*  
*blind and de-*  
*formed.*

E N Y A L I V S,

or M A R S, groueling, his armour scattered vpon him in  
seuerall pieces, and sundrie sorts of weapons broken about  
him ; her word to all was 445

V N A T R I U M P H I S I N N V M E R I S P O T I O R.

*pax optima rerum*

*Quas homini nouisse datum est, pax vna Triumphis*  
*Innumeris potior.*

*Sil. Ital.*

signifying that peace alone was better, and more to be 450  
coueted then innumerable triumphs. Besides, vpon the  
right hand of her, but with some little descent, in a *Hemi-*  
*cycle* was seated

E S Y C H I A,

or *Quiet*, the first hand-maid of peace ; a woman of a graue 455  
and venerable aspect, attyred in black, vpon her head an  
artificiall nest, out of which appeared storkes heads to mani-  
fest a sweet repose. Her feete were placed vpon a cube, to

437 (note) *Cephisodotus*] *Cephisiodotus* him.] Q, Ff him Q originally  
and deformed] and deformed Fr god.] God: Q 445 him; F2: him,  
Q, Fr 446 INNVMERIS] IN NVMERIS Q originally 450 signifying]  
signifeing Q 451 triumphs. F2: triumphs, Fr: Triumphes, corr. Q :  
Tryumphes, Q originally Besides F2: besides Q, Fr



shew stabilitie, and in her lap shee held a perpendicular or  
 460 leuell, as the ensigne of *euennesse* and *rest*: on the top of  
 it sate a *Halcion* or kings-fisher. Shee had lying at her feet

## T A R A C H E,

or *Tumult*, in a garment of diuers, but darke colours, her  
 haire wilde, and disordered, a foule and troubled face, about  
 465 her lay stauies, swords, ropes, chaines, hammers, stones, and  
 such like to expresse *Turmoile*. The word was,

*De Malii.  
 Theo. cons.  
 Panegy.*

P E R A G I T T R A N Q V I L L A P O T E S T A S.

Claud. *Quod violenta nequit: mandataq; fortius vrget  
 Imperiosa quies.*

470 To shew the benefits of a calme and facile power, being able  
 to effect in a state that, which no violence can. On the  
 other side the second hand-maide was

## E L E V T H E R I A,

or *Libertie*, her dressing white, and some-what antique, but  
 475 loose and free: her haire flowing downe her backe, and  
 shoulders: In her right hand shee bare a club, on her left  
 a hat, the *Characters* of freedome, and power: At her feet  
 a cat was placed, the creature most affecting, and expressing  
 libertie. Shee trode on

480

## D O V L O S I S,

or *Seruitude*, a woman in old and worne garments, leane and  
 meager, bearing fetters on her feet, and hands, about her  
 necke a yoake to insinuate bondage, and the word

N E C V N Q V A M G R A T I O R.

485 Alluding to that other of *Claud*.

*De laud. Stil.  
 li. 3.*

*Nunquam libertas gratior extat,  
 Quam sub Rege pio.*

And intimated, that libertie could neuer appeare more

460 *rest*:] *Rest*: corr. Q: *Rest*; Q originally 463 colours]  
 coulours Q 468 *mandataq;*] *mandataq;* Q originally 469 *Im-*  
*periosa* Q originally, Ff: *Imperioso* Q later 470 benefits] benefit F2  
 472 was] was. Q originally 486 (note) *Stil.* F2: *stil.* Q: *stil.* F1

gracefull, and louely, then now vnder so good a prince.  
The third hand-maid was 490

S O T E R I A,

or *Safetie*, a damsell in carnation, the colour signifying  
cheare, and life; shee sat high: vpon her head she wore  
an antique helme, and in her right hand a speare for  
defence, in her left a cup for Medicine: at her feet was set a 495  
pedestall vpon which a serpent rowld vp did lie. Beneath  
was

P E I R A,

or *Danger*, a woman dispoiled, and almost naked, the little  
garment shee hath left her, of seuerall colours, to note her 500  
various disposition. Besides her lies a torch out, and a  
sword broken (the instruments of her furie) with a net and  
wolves skinne (the ensignes of her malice) rent in pieces.  
The word,

T E R G A D E D E R E M E T V S.

*Lib. 12.  
Ep[ist] 6.*

Borrowed from *Mart.* and implying that now all feares haue  
turnd their backes, and our safetie might become securitie,  
danger being so wholly deprest, and vn furnisht of all  
meanes to hurt. The fourth attendant is,

E V D A I M O N I A, 510

or *Felicity*, varied on the second hand, and apparelled  
richly; in an embroidered robe, and mantle: a faire golden  
tresse. In her right hand a *Caduceus*, the note of peacefull  
wisdom: in her left, a *Cornucopia* fill'd onely with flowers,  
as a signe of flourishing blessednesse; and crownd with a 515  
garland of the same. At her feet,

D Y S P R A G I A,

or *Vnhappinesse*, a woman bareheaded, her necke, armes,  
brest, and feete naked, her looke hollow and pale; she  
holds a *Cornucopia* turned downward with all the flowers 520

493 life; F2: life, Fr: Life, Q  
(note) Ep[ist]. Q 509 is.] is. Q  
originally 516 feet,] feete. Q

500 colours] coulours Q 506  
514 *Cornucopia*] *Coruncopia* Q

faune out and scattered; vpon her sits a rauens, as the  
augury of ill fortune: and the soule was

REDEVNT SATVRNIA REGNA.

*Eclog.* 4.

Out of *Virgil*, to shew that now those golden times were  
525 returned againe, wherein *Peace* was with vs so aduanced,  
*Rest* receiued, *Libertie* restored, *Safetie* assured, and all  
*Blessednesse* appearing in euery of these vertues her parti-  
cular triumph ouer her opposite euill. This is the dumbe  
argument of the frame, and illustrated with this verse of  
530 *Virgil*, written in the vnder freeze.

*Æneid.* lib. 11.

NVLLA SALVS BELLO:

PACEM TE POSCIMVS OMNES.

The speaking part was performed, as within the temple,  
where there was erected an altar, to which at the approach  
535 of the king appeares the *Flamen*

\*MARTIALIS.

\* One of the  
three *Fla-*  
*mines* that as  
some thinke  
*Numa Pom-*  
*pilus* first  
instituted, but  
we rather with  
*Varro* take  
him of *Romu-*  
*lus* institutio,  
wherof there  
were only two,  
Hee, and  
*Dialis*: to  
whom he was  
next in digni-  
tie. He was  
alwayes  
created out of  
the Nobility,  
and did per-  
forme the  
rites to *Mars*,

And to him,

GENIVS VRBIS.

The *Genius* we attired before: To the *Flamen* we appoint  
this habit. A long crimson robe to witness his nobilitie,  
his typpet and sleeues white, as reflecting on purity in his  
religion, a rich mantle of golde with a traine to expresse  
the dignitie of his function. Vpon his head a <sup>c</sup> hat of delicate  
wooll, whose top ended in a cone, and was thence called  
*Apex*, according to that of *Lucan.* lib. 1.

*Attollensq; Apicem generoso vertice Flamen.*

This *Apex* was couered with a <sup>d</sup> fine net of yearne which they  
named *Apiculum*, and was sustained with a <sup>e</sup> bowd twigge

who was thought the Father of *Romulus*. <sup>c</sup> *Scaliger in coniect. in Varr*: saith *Totus Pileus, vel potius velamenta, Flammeum dicebatur, unde Flamines dicti.* <sup>d</sup> To this lookes that other  
coniecture of *Varro.* lib. 4. *de lingua Latina.* *Flamines, quod licio in capite velati erant semper,*  
*ac caput cinctum habebant filo, Flamines dicti.* <sup>e</sup> Which in their attire was called *Stropps*,  
in their wiues *Inarculum*.

521 scattered; F2: scattered, Q, Fr 524 (note) *Eclog.*] *Eclog* Fr  
527 particular] particular Q 531 BELLO:] BELLO Q 532 Pos-  
cimvs] POSSIMVS Q originally 536 (note \*) Hee] Hee Q, Fr: He F2  
543 (note 'c') dicebatur, F2: dicebatur. Q, Fr 547 (note 'd')  
*Flamines dicti* Q originally, Ff: *Filamines dicti* a later misprint in Q  
548 (note 'e') Which in] Whichin Q originally

of *Pomegranat* tree, it was also in the hot time of *Summer* to be bound with ribands, and throwne behind them, as <sup>f</sup> *Scaliger* teacheth. In his hand he bore a golden censor with perfume, and censng about the altar (hauing first kindled his fire on the toppe) is interrupted by the *Genius*.

<sup>f</sup> *Scal. Ibid. in con. Ponē enim regerebant apicem, ne grauis esset summis æstatis caloribus. Amentis enim, quæ offendices dicebantur, sub mentum adductis, reli-gabant; ut cum uellent, regerent, & ponē pendere permitterent.*

# GENIUS.

**S** Tay, what art thou, that in this strange attire,  
Dar'st kindle stranger, and vn-hallowed fire  
Vpon this altar? **FL.** Rather what art thou,  
That dar'st so rudely interrupt my vow?  
My habit speakes my name. **GE.** A *Flamen*? **FL.** Yes,  
And <sup>a</sup> **MARTIALIS** call'd. **GE.** I so did ghesse  
By my short view, but whence didst thou ascend  
Hither? or how? or to what mistick end?  
**FL.** The noise, and present tumult of this day,  
Rowsd me from sleepe, and silence, where I lay  
Obscur'd from light; which when I wakt to see,  
I wondring thought what this great pompe might bee.  
When (looking in my Kalender) I found  
The <sup>b</sup> *Ides* of *March* were entred, and I bound  
With these, to celebrate the *geniall* feast  
Of <sup>c</sup> **ANNA** stil'd **PERENNA**, <sup>d</sup> **MARS** his guest,

555

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<sup>a</sup> Of *Mars* whose rites (as we haue toucht before) this *Flamen* did specially celebrate.  
<sup>b</sup> With vs the 15. of *March*, which was the present day of this triumph: and on which the great feast of *Anna Perenna* (among the *Romans*) was yeerely, and

with such solemnitie remembred, *Oui. Fast. 3. Idibus est Annæ festum geniale Perennæ, Haud procul à ripis, &c.* <sup>c</sup> Who this *Anna* should be (with the *Romans* themselues) hath bene no trifeling controuersie. Some haue thought her fabulously the sister of *Dido*, some a Nymph of *Numicius*, some *Io*, some *Themis*. Others an old woman of *Bouillæ*, that fed the seditious multitude, in *Monte sacro*, with wafers, and fine cakes, in time of their penurie: To whom, afterward (in memory of the benefit) their peace being made with the nobles, they ordaynd this feast. Yet, they that haue thought neerest, haue mist all these, and directly imagined her the *Moone*. And that shee was called **ANNA**, *Quia mensibus impleat annum, Ouid. ibid.* To which, the vow that they vsed in her rites, somewhat confirmingly alludes, which was, *ut Annare, & Perennare commodè lceret, Macr. Sat. lib. 1. cap. 12.* <sup>d</sup> So *Ouid. ibid. Fast.* makes *Mars* speaking to her, *Mense meo coleris, iunxi mea tempora tecum.*

550 them,] them *Q. Ff* (note 'f') *dicebantur, dicebantur Q. Ff*  
*ponē] pone Q. originally* 553 fire] fier *Q.* 555-644 *italic*  
*in Q.* 557 thou,] thou *Q. Ff* 559 *Flamen F2: Flamin Q.*  
*Flamin F1* 560 ghesse] gesse *Q.* (note 'a') *Flamen Q. F2:*  
*Flamin F1* 567 *Kalender corr. Q. Ff: Calender Q. originally*  
569 feast] feast; *Q. originally* 570 *PERENNA corr. Q. Ff: PERENVA*  
*Q. originally* guest,] guest *F1* (note 'c') *Numicius, . . . Io,]*  
*Numicius; . . . Jo; Q. Bouillæ] Bovilla F2* penurie: *corr. Q. F1:*  
*penurie, Q. originally* alludes,] alludes; *Q. Annare] Annere Q. origi-*  
*nally Perennare Q. Perennare F1: Perannare F2*

e *Nuper erat  
dea facta, &c.*  
ibid. *Ouid.*  
f Where is  
vnderstood  
the meeting  
of the Zodiack  
in *March*, the  
moneth  
wherein shee  
is celebrated.  
g That face  
wherewith he  
beholds the  
Spring.  
h Written  
vpon the  
Altar, for  
which we  
referre you to  
the page 859.

b The Queen:  
to answere  
which in our  
inscription we  
spake to the  
King  
*MARTE  
MAIORI.*  
c The Temple  
of *Janus* we  
apprehend to  
be both the  
house of War,  
and Peace:  
of warre,  
when it is  
open, of  
peace when it  
is shut: And  
that there,  
each ouer the  
other is inter-  
changeably  
placed, to the  
vicissitude of  
Times.  
d Which are  
Peace, Rest,  
Libertie, Safe-  
tie, &c. and  
were his  
actiuelly,  
but the worlds  
passiuely.

Who, in this moneth of his is yeerely call'd  
To banquet at his altars ; and instal'd  
e A goddesse with him, since shee fills the yeare,  
And f knits the oblique scarfe that girts the spheare.  
Whilest foure-fac't I A N V S turnes his s vernall looke  
Vpon their meeting houres, as if he tooke  
High pride and pleasure. G E. Sure thou still dost dreame,  
And both thy tongue, and thought rides on the streame  
Of phantasie : Behold here *hee* nor *shee*,  
Haue any altar, fane, or deitie.  
Stoope : reade but this h inscription : and then view  
To whom the place is consecrate. 'Tis true  
That this is I A N V S temple, and that now  
He turnes vpon the yeere his freshest brow :  
That this is M A R S his moneth ; and these the *Ides*,  
Wherein his A N N E was honor'd ; both the tides,  
Titles, and place, we know : but these dead rites  
Are long since buryed, and new power excites  
More high and heartie flames. Loe, there is hee,  
Who brings with him a b greater A N N E then shee :  
Whose strong and potent vertues haue c defac'd  
Sterne M A R S his statues, and vpon them plac'd  
His, d and the worlds b[l]est blessings : This hath brought  
Sweet peace to sit in that bright state shee ought,  
Vnbloudie, or vntroubled ; hath forc'd hence  
All tumults, feares, or other darke portents  
That might inuade weake minds ; hath made men see  
Once more the face of welcome libertie :  
And doth (in all his present acts) restore  
That first pure world, made of the better ore.  
Now innocence shall cease to be the spoyle  
Of rauenous greatnesse, or to steepe the soyle  
Of rayسد pesantrie with teares, and bloud ;  
No more shall rich men (for their little good)

572 instal'd] *in stald* ; Q  
page 859] Page. D.3 Q  
word of sig. Dr verso  
Q, Fr

576 tooke] *tooke*. Q 581 (note 'h')  
590 Who] Whose Q *originally in the catch-*  
593 best W 594 ought, F2 : ought

Suspect to be made guiltie ; or vile spies  
 Enioy the lust of their so murdring eyes :  
 Men shall put off their yron minds, and hearts ;  
 The time forget his old malicious arts  
 With this new minute ; and no print remayne  
 Of what was thought the former ages stayne.  
 Back, F L A M E N, with thy superstitious fumes,  
 And cense not here ; Thy ignorance presumes  
 Too much, in acting any Ethnick rite  
 In this translated temple : here no wight,  
 To sacrifice, saue my deuotion comes,  
 That brings in stead of those thy <sup>e</sup> masculine gums,  
 My cities heart ; which shall for euer burne  
 Vpon this altar, and no time shall turne  
 The same to ashes : here I fixe it fast,  
 Flame bright, flame high, and may it euer last.  
 Whilest I, before the figure of thy peace,  
 Still tend the fire ; and giue it quick increase  
 With prayers, wishes, vowes ; whereof be these  
 The least, and weakest : that no age may leese  
 The memorie of this so rich a day ;  
 But rather, that it henceforth yeerely may  
 Begin our spring, and with our spring the prime,  
 And <sup>f</sup> first accompt of yeeres, of months, <sup>g</sup> of time :

605 e Somewhat a strange Epi-  
 thite, in our tongue, but proper to the thing: for they were only  
 Masculine  
 610 odors, which were offered to the Altars,  
 Vir. Ecl. 8. Verbenasq; adole pinguis, & mascula  
 Tura. And Plin. Nat.  
 615 Hist. lib. 12. cap. 14. speaking of these, hath Quod ex eo rotunditate guttæ pependit, Masculum vocamus, cum alias non fere  
 620 mas vocetur, ubi non sit femina: religioni tributum ne sexus alter usurparetur. Masculum aliqui putant à specie testium dictum.  
 625 See him also, lib. 34. cap. 11. And, Arnob. lib. 7. aduers. Gent. Non si mille tu pondera masculi

*Turis incendas, &c.* f According to Romulus his institution, who made March the first month, and consecrated it to his father, of whom it was called Martius, Varr. Fest. in Frag. Martius mensis initium anni fuit, & in Latio, & post Romam conditam, &c. And Ouid. Fast. 3. A te principium Romano dicimus anno: Primus de patrio nomine mensis erit. Vox rata fit, &c. See Macr. lib. 1. Sat. cap. 12. and Solin. in Polyhist. cap. 3. Quod hoc mense mercedes exoluerint magistris, quas completus annus deberi fecisset, &c. g Some, to whom we haue read this, haue taken it for a Tautologie, thinking Time ynough express'd before in yeeres, and moneths. For whose ignorant sakes we must confesse to haue taken the better part of this trauaile in noting, a thing not vsuall, neither affected of vs, but where there is necessitie, as here, to auoid their dull censures: where in yeeres and moneths we alluded to that is obserued in our former note: but by Time we vnderstand the present, and that from this instant, we should begin to reckon, and make this the first, of our time. Which is also to be helpt by emphasis.

605 Suspect] Suspected F2 611 FLAMEN F2: FLAMIN Q, Fr  
 612 cense] sence Q originally 616 thy] the Q originally gums,]  
 gums. Ff: gummess. Q (note 'e') odors] Odours Q Tura]  
 ihura F2 pependit] pependi Q originally femina] femina Q Turis]  
 ihuris F2 628 (note 'f') rata fit, &c.] ratafit; &c. Q Polyhist.]  
 Poly. hist. Q, Fr: Poly. Hist. F2 completus] completas F2 628  
 (note 'g') trauaile] trauale Q

<sup>h</sup> In which he  
was slaine in  
the *Senate*.

And may these *Ides* as fortunate appeare

To thee, as they to <sup>h</sup> C A E S A R fatall were.

Be all thy thoughts borne perfect, and thy hopes

In their euent still crown'd beyond their scopes.

Let not wide heauen that secret blessing know

To giue, which shee on thee will not bestow.

635 Blind *Fortune* be thy slaue ; and may her store

(The lesse thou seek'st it) follow thee the more.

Much more I would : but see, these brazen gates

Make haste to close, as vrged by thy fates ;

Here ends my cities office, here it breakes :

640 Yet with my tongue, and this pure heart, shee speakes

A short farewell ; and lower then thy feet,

With feruent thanks, thy royall paynes doth greet.

Pardon, if my abruptnesse breed disease ;

„He merits not t(o)'offend, that hastes to please.

---

*Apparatus criticus*, p. 105.

645 Altar] Alter Q	647-68 Q encloses in a frame	654 SVI.]
SVI Q, F1: SUI F2	655 ET.] ET Q, Ff	656 PULCHERRIMÆ F2
660 AD.] AD Q, Ff	662 SED.] SED Q, Ff	FVNESTISSIMAM F2
663 SERENARVNT.] SERENARVNT Q, F1	After 674 Q adds Thus	

hath both Court- Towne- and Countrey-Reader, our portion of deuise for the Cittie ; neither are we ashamed to professe it, being assured well of the difference betweene it and Pageantry. If the *Mecanick* part yet standing, giue it any distaste in the wrye mouthes of the Time, we pardon them ; for their owne ambitious ignorance doth punish them inough. From hence we will turne ouer a new leafe with you, and lead you to the *Pegme* in the Strand, a worke thought on, begun, and perfected in twelue dayes.

Ouer the Altar was written 645  
*this Inscription :*

D. I. O. M.

BRITANNIARVM. IMP. PACIS.  
VINDICI. MARTE. MAIORI. P. P. F. S.  
AVGVSTO. NOVO. GENTIUM. CON- 650  
IVNCTARVM. NVMINI. TVTELARI.

D. A.

CONSERVATRICI. ANNÆ. IPSÆ. PERENNÆ.  
DEABVSQVE. VNIVERSIS. OPTATORI. SVI.  
FORTVNATISSIMI. THALAMI. SOCIÆ. ET. 655  
CONSORTI. PVLCHER<R>IMÆ. AVGVSTISSIMÆ.

ET

H. F. P.

FILIO. SVO. NOBILISSIMO. OB. ADVENTVM.  
AD. VRBEM. HANC. SVAM. EXPECTATISSIMVM. 660  
GRATISSIMVM. CELEBRATISSIMVM. CVIVS.  
NON. RADIL. SED. SOLES. POTIVS. FVNE<STI>SSIMAM.  
NVPER. AERIS. INTEMPERIEM. SERENARVNT.

S. P. Q. L.

VOTIS. X. VOTIS. XX. ARDENTISSIMIS. 665

L. M.

HANC. ARAM.

P.

*And vpon the Gate, being shut,*

IMP. IACOBVS MAX. 670

CÆSAR AVG. P. P.

PACE POPVLO BRITANNICO

TERRA MARIQVE PARTA

IANVM CLVSIT. S.C.



## In the Strand.

675 **T**He Inuention was a Raine-bow, the Moone, Sunne, and  
 those seuen starres, which antiquitie hath styl'd the  
*Pleiades*, or *Vergiliæ*, aduanced betweene two magnificent  
 Pyramid's, of 70. foot in height, on which were drawne his  
 Maiesties seuerall pedigrees *Eng.* and *Scot.* To which bodie  
 680 (being fram'd before) we were to apt our soule. And find-  
 ing that one of these seuen lights, *Electra*, is rarely or not at  
 all to be seene, (as *Ouid. lib. 4. Fast.* affirmeth.

*Pleiades incipient humeros releuare paternos:*

*Quæ septem dici, sex tamen esse solent.*

685 And by and by after,

*Sive quod Electra Troiæ spectare ruinas*

*Non tulit: antè oculos opposuitq; manum.*

*Paraph. in  
Arat. Phæ-  
nom.*

And *Festus Auien.*

*Fama vetus septem memorat genitore creatas*

690

*Longæuo: sex se rutila inter sidera tantum*

*Sustollunt, &c.*

And beneath,

*—cerni sex solas carmine Myntes*

*Asserit: Electram cælo abscessisse profundo, &c.)*

695 We ventred to follow this authoritie; and made her the  
 speaker: presenting her hanging in the ayre, in figure of a  
 Comet; according to *Anonymus*. *Electra non sustinens*  
*videre casum pronepotum fugerit; unde & illam dissolutis*  
*crinibus propter luctum ire asserunt, & propter comas quidam*  
 700 *Cometen appellant.*

Heading In the Strand. not in Q      678 Pyramid's,] Pyramid's Q  
 687 antè] aute Q      690 Longæuo] Long æuo Fr      692 beneath, F2:  
 beneath Q, Fr

# THE SPEECH.

ELECTRA.

**T**He long <sup>a</sup> laments I spent for ruin'd Troy,  
Are dried ; and now mine eyes run teares of ioy.

No more shall men suppose E L E C T R A dead,

Though from the consort of her sisters fled

Vnto the <sup>b</sup> Arctick circle, here to grace,

And gild this day with her <sup>c</sup> serenest face :

And see, my <sup>d</sup> daughter *Iris* hasts to throw

Her roseat wings, in compasse of a bow,

About our state, as <sup>e</sup> signe of my approach :

Attracting to her seate from <sup>f</sup> *Mithras* coach,

A thousand different, and particular hiewes,

Which she throughout her body doth diffuse.

The *Sunne*, as loth to part from this *halfe spheare*,

Stands still ; and *Phæbe* labors to appeare

In all as bright (if not as rich) as he :

And, for a note of more serenity,

My sixe <sup>g</sup> faire sisters hither shift their lights ;

To do this hower the vtmost of her rites.

Where lest the captious, or prophane might doubt,

How these cleere heauenly bodies come about

All to be seene at once ; yet neithers light

Eclips'd, or shadow'd by the others sight :

Let ignorance know, great king, this day is thine,

a *Fest. Aui.*  
paraph.  
Pars aut *Idæa*  
deflentem in-  
cendia Troiæ,  
Et numerosa  
suæ lugentem  
funera gentis,  
Electram tetrīs  
mæstum dare  
nubibus orbem.  
Besides the  
reference to  
antiquitie,  
this speech  
might be  
vnderstood by  
Allegorie of  
the Towne  
here, that had  
beene so  
ruined with  
sickness, &c.

715 b *Hyginus.*  
*Seâ postquam*  
*Troia fuit*  
*capta, & Pro-*  
*genies eius*  
*quæ à Dar-*  
*dano fuit*  
*euersa, dolore*  
*permotam ab*  
720 *his se remo-*  
*uisse, & in*  
*circulo qui*  
*Arcticus dici-*  
*tur constitisse,*  
 &c.

c *Electra*  
signifies  
Serenitie it

selfe, and is compounded of ἥλιος, which is the Sunne, and αἰθριος, that signifies serene. She is mentioned to be *Anima sphaeræ solis*, by *Proclus. Com. in Hesiod.* d She is also faind to be the mother of the rainebow. *Nascitur enim Iris ex aqua & serenitate, è refractione radiorum scilicet. Arist. in Meteorol.* e *Val. Flac. Argonaut.* i. makes the rainbow indicem serenitatis. *Emicuit reserata dies, cælumq; resolut Arcus, & in summos redierunt nubila montes.* f A name of the sunne. *Stat. The. lib. 1. torquentem cornua Mithran.* And *Martian. Capel. lib. 3. de nup. Mer. & Phil. Te Serapim Nilus, Memphis veneratur Osirin ;* *Dissona sacra Mithran, &c.* g *Alcyone, Celano, Taygete, Aстерopë, Merope, Maia.* which are also said to be the soules of the other sphaeres, as *Electra* of the sunne. *Proclus. ibi. in com. Alcyone Veneris. Celano Saturni. Taygete Lunæ. Aстерopë. Iouis. Merope Martis. Maia Mercurij.*

702-63 italic in Q 702 laments] *Lamentis*, Q 706 Arctick]  
Artick F2 707 (note 'c') ἥλιος] ἥλιος Q, Ff αἰθριος] αἰθριος Q, Fr:  
αἰθριος F2 708 (note 'd') scilicet.] scilicet: Q 710 (note 'e')  
resoluit] resoluit. Q, Fr: resoluit F2 712 hiewes] hewes Q 717  
serenity] serenity Fr 718 hither] hether Q 720 lest] least Q

- 725 And doth admit no night ; but all doe shine  
 As well nocturnall, as diurnall fires,  
 To adde vnto the flame of our desires.  
 Which are (now thou hast closd vp <sup>h</sup> I A N V S gates,  
 And giu'n so generall peace to all estates)  
 730 That no offensive mist, or cloudie staine  
 May mixe with splendor of thy golden raigne ;  
 But, as th'ast free'd thy <sup>i</sup> Chamber, from the noyse  
 Of warre and tumult ; thou wilt powre those ioyes  
 Vpon <sup>k</sup> this place, which claimes to be <sup>l</sup> the feate  
 Of all thy kingly race : the cabinet  
 To all thy counsels ; and the iudging chayre  
 To this thy speciall kingdome. Who(se) so faire  
 And wholesome lawes, in euery court, shall striue  
 By Æquitie, and their first innocence to thriue ;  
 The base and guiltie bribes of guiltier men  
 Shall be throwne backe, and iustice looke, as when  
 She lou'd the earth, and feard not to be sold  
 For that, <sup>m</sup> which worketh all things to it, gold.

- The dam of other euils, auarice,  
 Shall here locke downe her iawes, and that rude vice  
 Of ignorant, and pittied greatnesse, pride,  
 Decline with shame ; ambition now shall hide  
 Her face in dust, as dedicate to sleepe,  
 That in great portalls wont her watch to keepe.  
 750 All illls shall flie the light : Thy court be free  
 No lesse from enuie, then from flatterie ;  
 All tumult, faction, and harsh discord cease,  
 That might perturbe the musique of thy peace :  
 The querulous nature shall no longer find  
 755 Roome for his thoughts : One pure consent of mind  
 Shall flow in euery brest, and not the ayre,  
 Sunne, moone, or starres shine more serenely faire.  
 This from that loud, blest *Oracle*, I sing,

726 fires] fiers Q      727 desires] desiers Q      734 (note 'k') Lan-  
 caster], Lancaster Q, Ff      735 thy Q: the Ff      737 Whose] Whose  
 Q      744 euils, auarice,] euils, Auarice Q: euils auarice Fr: evils,  
 auarice F2      755 consent] concent Q      758 sing,] sing Q originally

h Alluding  
 backe to that  
 of our temple.

730

i London.

k His citie of  
 Westminster,  
 in whose  
 name, and at  
 whose charge,  
 together with  
 the duchie of  
 Lancaster,  
 this arch was  
 erected.

l Since here,  
 they not  
 onely sate  
 being  
 crowned, but  
 also first  
 receiued their  
 crownes.

m *Hor. Car.*  
*lib. 4. Ode. 9.*  
*Ducuntis ad*  
*se cuncta*  
*pecunia.*

Who here, and first, pronounc'd, thee Brit[t]aines king.  
 Long maist thou liue, and see me thus appeare, 760  
 As omenous <sup>n</sup> a comet, from my spheare,  
 Vnto thy raigne; as that <sup>o</sup> did auspicate  
 So lasting glory to A v g v s t v s state.

n For our  
 more authori-  
 tie to induce  
 her thus, see  
*Fest. Auien.*  
*paraph. in*

*Arat.* speaking of *Electra*, *Nonnunquam Oceani tamen istam surgere ab vndis, In conuexa poli, sed sede carere sororum; Atque os discretum procul edere, detestatam, Germanosq; choros sobolis lachrymare ruinas, Diffusamq; comas cerni, crinisque soluti Monstrari effigie, &c.* o All comets were not fatall, some were fortunately ominous, as this to which we allude; and wherefore we haue *Plinies* testimonie. *Nat. Histo. lib. 2 cap. 25.* *Cometes in vno totius orbis loco colitur in templo Romæ, admodum faustus Diuo Augusto iudicatus ab ipso: qui incipiente eo, apparuit ludis quos faciebat Veneri Genetrici, non multò post obitum patris Cæsaris, in collegio ab eo instituto. Namq; his verbis id gaudium prodidit.* Iis ipsis ludorum meorum diebus, sydus crinitum per septem dies in regione Cœli, quæ sub septentrionibus est, conspectum. Id oriebatur circa vndecimam horam diei, clarumque & omnibus terris conspicuum fuit. Eo sydere significari vulgus credidit, *Cæsaris* animam inter Deorum immortalum numina receptam: quo nomine id insigne simulacro capitis eius, quod mox in foro consecrauimus, adiectum est. *Hæc ille in publicum, interiore gaudio sibi illum natum, seq; in eo nasci interpretatus est. Et si verum fate-mur, salutare id terris fuit.*

759 king.] king *Fr* 761 (note 'n') see] See *Q*, *Ff* *Nonnunquam*  
*Non nunquam Fr detestatam, detestatam Q: detestatam. Ff* 762  
 (note 'o') Iis ipsis] Iisipsi *Fr* sydus] sy dus *Fr* consecrauimus,]  
 consecrauimus *Q*, *Fr*: consecrauimus, *F2* *Hæc ille]* *Hæc Ille Q*  
*natum, Q: natum Ff*

THE END.





B. I.  
HIS P A N E G Y R E.  
On the happie entrance of I A M E S  
*our Soueraigne to his first high*  
Session of Parliament in this  
his Kingdome the 19.  
of March.  
1603.

*Max. Licet toto nunc Helicone fini.*

E 2

The title-page in the Quarto, 1604.

A  
P A N E G Y R E,  
ON  
T H E H A P P I E  
E N T R A N C E O F I A M E S,  
O V R S O V E R A I G N E,  
T O

His first high Sefſion of P A R L I A M E N T  
in this his Kingdome, the 19. of  
March, 1603.

The Author B. I.

M A R T.

*Licet toto nunc Helicone frui.*

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L O N D O N,

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M. DC. XVI.

The title-page in the Folio of 1616: in the Folio of 1640 with

## A PANEGYRE.

H<sup>E</sup>au'n now not striues, alone, our breasts to fill  
 With ioyes : but vrgeth his full fauours still.  
 Againe, the glory of our Western world  
 Vnfolde himself : & from his eyes are hoorl'd  
 (To day) a thousand radiant lights, that stream 5  
 To euery nooke and angle of his realme.  
 His former rayes did onely cleare the skie ;  
 But these his searching beams are cast, to prie  
 Into those darke and deepe concealed vaults,  
 Where men commit blacke incest with their faults ; 10  
 And snore supinely in the stall of sin :  
 Where *Murder, Rapine, Lust*, doe sit within,  
 Carowsing humane bloud in yron bowles,  
 And make their denne the slaughter-house of soules :  
 From whose foule reeking cauernes first arise 15  
 Those dampes, that so offend all good mens eyes ;  
 And would (if not dispers'd) infect the Crowne,  
 And in their vapor her bright mettall drowne.  
 To this so cleare and sanctified an end,  
 I saw, when reuerend T H E M I S did descend 20  
 Vpon his state ; let downe in that rich chaine,  
 That fastneth heauenly power to earthly raigne :  
 Beside her, stoup't on either hand, a maid,  
 Faire D I C E, and E V N O M I A ; who were said  
 To be her daughters : and but faintly knowne 25  
 On earth, till now, they came to grace his throne.  
 Her third, I R E N E, help'd to beare his traine ;  
 And in her office vow'd she would remaine,  
 Till forraine malice, or vnnaturall spight  
 (Which Fates auert) should force her from her right. 30  
 With these he pass'd, and with his peoples hearts



- Breath'd in his way ; and soules (their better parts)  
 Hasting to follow forth in shouts, and cries.  
 Vpon his face all threw their couetous eyes,  
 35 As on a wonder : some amazed stood,  
 As if they felt, but had not knowne their good :  
 Others would faine haue shew'ne it in their words :  
 But, when their speech so poore a helpe affords  
 Vnto their zeales expression ; they are mute :  
 40 And only with red silence him salute.  
 Some cry from tops of houses ; thinking noise  
 The fittest herald to proclaime true ioyes :  
 Others on ground runne gazing by his side,  
 All, as vnwearied, as vnsatisfied :  
 45 And euery windore grieu'd it could not moue  
 Along with him, and the same trouble proue.  
 They that had seene, but foure short daies before,  
 His gladding looke, now long'd to see it more.  
 And as of late, when he through *London* went,  
 50 The amorous Citie spar'd no ornament,  
 That might her beauties heighten ; but so drest,  
 As our ambitious dames, when they make feast,  
 And would be courted : so this Towne put on  
 Her brightest tyre ; and, in it, equall shone  
 55 To her great sister : saue that modestie,  
 Her place, and yeares, gaue her precedencie.  
 The ioy of either was alike, and full ;  
 No age, nor sex, so weake, or strongly dull,  
 That did not beare a part in this consent  
 60 Of hearts, and voices. All the aire was rent,  
 As with the murmure of a mouing wood ;  
 The ground beneath did seeme a mouing floud :  
 Walls, windores, roofes, towers, steeples, all were set  
 With seuerall eyes, that in this obiect met.  
 65 Old men were glad, their fates till now did last ;

37 words :] words, Q  
 They] They, Q  
 59 consent] concent Q

45 windore] Window F<sub>3</sub> (so 63)  
 52 feast] feasts F<sub>2</sub>  
 62 floud :] floud Q

And infants, that the houres had made such hast  
 To bring them forth : Whil'st riper ag'd, and apt  
 To vnderstand the more, the more were rapt.  
 This was the peoples loue, with which did striue  
 The Nobles zeale, yet either kept aliue 70  
 The others flame, as doth the wike and waxe,  
 That friendly temper'd, one pure taper makes.  
 Meane while, the reuerend T H E M I S drawes aside  
 The Kings obeying will, from taking pride  
 In these vaine stirres, and to his mind suggests 75  
 How he may triumph in his subiects breasts,  
 „With better pompe. She tells him first, that Kings  
 „Are here on earth the most conspicuous things :  
 „That they, by Heauen, are plac'd vpon his throne,  
 „To rule like Heauen ; and haue no more, their owne, 80  
 „As they are men, then men. That all they doe,  
 „Though hid at home, abroad is search'd into :  
 „And, being once found out, discover'd lies  
 „Vnto as many enuies, there, as eyes.  
 „That princes, since they know it is their fate, 85  
 „Oft-times, to haue the secrets of their state  
 „Betraid to fame, should take more care, and feare  
 „In publique acts what face and forme they beare.  
 „She then remembred to his thought the place  
 „Where he was going ; and the vpward race 90  
 „Of kings, præceding him in that high court ;  
 „Their lawes, their endes ; the men she did report :  
 „And all so iustly, as his care was ioy'd  
 „To heare the truth, from spight, or flattery voyd.  
 „She shewd him, who made wise, who honest acts ; 95  
 „Who both, who neither : all the cunning tracts,  
 „And thriuing statutes she could promptly note ;  
 „The bloody, base, and barbarous she did quote ;  
 „Where lawes were made to serue the tyran' will ;

66 houres] howers Q      67 Whil'st] Whilst Q      81 doe,] doe  
 Q, Fr: do F2      89 thought] thought, Q      94 or] of F2      99  
 tyran'] tyrant's W

- 100 „Where sleeping they could saue, and waking kill ;  
 „Where acts gaue licence to impetuous lust  
 „To bury churches, in forgotten dust,  
 „And with their ruines raise the panders bowers :  
 „When, publique iustice borrow'd all her powers  
 105 „From priuate chambers ; that could then create  
 „Lawes, iudges, co(u)nsellers, yea prince, and state.  
 „All this she told, and more, with bleeding eyes ;  
 „For *Right* is as compassionate as wise.  
 Nor did he seeme their vices so to loue,  
 110 As once defend, what *THEMIS* did reprove.  
 For though by right, and benefite of *Times*,  
 He ownde their crownes, he would not so their crimes.  
 He knew that princes, who had sold their fame  
 To their voluptuous lustes, had lost their name ;  
 115 And that no wretch was more vnblest then he,  
 Whose necessary good 'twas now to be  
 An euill king : And so must such be still,  
 Who once haue got the habit to doe ill.  
 One wickednesse another must defend ;  
 120 For vice is safe, while she hath vice to friend.  
 He knew, that those, who would, with loue, command.  
 Must with a tender (yet a stedfast) hand  
 Sustaine the reynes, and in the checke forbear  
 To offer cause of iniurie, or feare.  
 125 That kings, by their example, more doe sway  
 Then by their power ; and men doe more obay  
 When they are led, then when they are compell'd.  
 In all these knowing artes our prince excell'd.  
 And now the dame had dried her dropping cyne,  
 130 When, like an April *Iris*, flew her shine  
 About the streets, as it would force a spring  
 From out the stones, to gratulate the king.  
 She blest the people, that in shoales did swim  
 To heare her speech ; which still began in him

And ceas'd in them. She told them, what a fate 135  
 Was gently false from heaven upon this state ;  
 How deare a father they did now enjoy  
 That came to saue, what discord would destroy :  
 And entring with the power of a king,  
 The temp'rance of a priuate man did bring, 140  
 That wan affections, ere his steps wan ground ;  
 And was not hot, or couetous to be crown'd  
 Before mens hearts had crown'd him. Who (vnlike  
 Those greater bodies of the sky, that strike  
 The lesser fiers dim) in his accesse 145  
 Brighter then all, hath yet made no one lesse ;  
 Though many greater : and the most, the best.  
 Wherein, his choice was happie with the rest  
 Of his great actions, first to see, and do  
 What all mens wishes did aspire vnto. 150

Hereat, the people could no longer hold  
 Their bursting ioyes ; but through the ayre was rol'd  
 The length'ned showt, as when th'artillery  
 Of heauen is discharg'd along the skie :  
 And this confession flew from euery voyce : 155  
*Neuer had land more reason to reioyce.*  
*Nor to her blisse, could ought now added bee,*  
*Saue, that shee might the same perpetuall see.*  
 Which when time, nature, and the fates deny'd,  
 With a twice louder shoute againe they cry'd, 160  
*Yet, let blest Brit[t]aine aske (without your wrong)*  
*Still to haue such a king, and this king long.*

*Solus Rex, & Poeta non quotannis nascitur.*

140 bring.] bring. Q

158 see.] see : Q

163 Poeta] Poëta Q





A  
PARTICVLAR  
ENTERTAIN-  
ment of the QUEENE and PRINCE  
*their Highnesse to Althrope, at the*  
Right Honourable the Lord SPENCERS, ON  
*Saterday being the 25. of Iune 1603. as they came*  
first into the Kingdome; being written by  
*the same Author, and not before*  
published.



The title-page in the Quarto, 1604

A  
PARTICVLAR  
ENTERTAINMENT

OF  
THE Q V E E N E A N D P R I N C E  
THEIR HIGHNESSE AT  
ALTHROPE,

AT

The Right Honourable the Lord SPENCERS,

on Satturday being the 25. of *Iune* 1603. as  
they came first into the Kingdome ;

Written by the same Authour, and not  
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The Author B. I.

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L O N D O N ,

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M. DC. XVI.

## A SATYRE.

**T**He inuention was, to haue a Satyre lodged in a little Spinnet, by which her Maiestie, and the Prince were to come, who (at the report of certayne Cornets that were diuided in seuerall places of the Parke, to signifie her approach) aduanced his head aboue the top of the wood, wondring, and (with his pipe in his hand) began as followeth.

## SATYRE.

**H**ere? there? and euey where?  
 Some solemnities are neere,  
 That these changes strike mine eare. 10  
 My pipe and I a part shall beare.

*And after a short straine with his pipe; againe.*

Looke, see; (beshrew this tree,)   
 What may all this wonder bee?  
 Pipe it, who that list for mee: 15  
 I'll flie out abroade, and see.

*There he leaped downe, and gazing the Queene and Prince in the face, went forward.*

That is CYPARISVS face!  
 And the dame hath SYRIX grace! 20  
 O that PAN were now in place,  
 Sure, they are of heauenly race.

*Here he ranne into the wood againe, and hid himselfe, whilst to the sound of excellent soft Musique, that was there con-  
 ceald in the thicket; there came tripping up the lawne, a 25*

*F2 repeated the title-page of F1 down to the words 'as they came first into the Kingdom; omitted' Written by the same Authour, and not before published'; inserted Bishop's device, no. 393 in McKerrow; and added the imprint 'LONDON, | Printed by RICHARD BISHOP. | M.DC.XL' A SATYRE. not in Q 5 wood, wondring Q originally, Ff: Wood, wondering Re 7 SATYRE] SATIRE Q 10 eare. Re, Ff: eare: Q originally 13 tree,) Ff: Tree.) Q originally: Tree,) Re 14 bee Q originally, Ff: be Re 16 abroade Re, Ff: abroad Q originally, F2 23 wood Re, Ff: Wood Q originally himselfe, F2: himselfe Q, Ff*



*beuy of Faeries, attending on MAB their Queene, who falling into an artificiall ring, that was there cut in the path, began to dance a round, whilst their Mistris spake as followeth.*

30

FAERIE.

Haile, and welcome worthiest Queene,  
Ioy had neuer perfect beene,  
To the Nymphs that haunt this greene,  
Had they not this euening scene.

35

Now they print it on the ground  
With their feete in figures round,  
Markes that will be euer found,  
To remember this glad stound.

*The Satyre peeping out of the bush, said,*

40

Trust her not, you bonny-bell,  
Shee will fortie leasings tell,  
I doe know her pranks right well.

FAERIE.

45

*Satyre*, we must haue a spell,  
For your tongue, it runnes too fleet.

SATYRE.

Not so nimble as your feet,  
When about the creame-bowles sweet,  
You, and all your *Elues* doe meet.

50 *Here he came hopping forth, and mixing himselfe with the Faeries skipped in, out, and about their circle, while the Elues made many offers to catch at him.*

55

This is MAB the mistris-Faerie,  
That doth nightly rob the dayrie,  
And can hurt, or helpe the cherning,  
(As shee please) without discerning.

E L F E. P V G, you will anon take warning?

Shee, that pinches countrey wenches,  
If they rub not cleane their benches,

30 FAERIE.] *Mab*. G (so throughout) 39 *said*.] *said*. Q 42 well.]  
well, Q 45 too] to Q 48 sweet.] *sweete*. Q

- And with sharper nayles remembers, 60  
 When they rake not vp their embers :  
 But if so they chance to feast her,  
 In a shooc shee drops a tester.
- E L F E. Shall we strip the skipping iester ?  
 This is shee, that empties cradles, 65  
 Takes out children, puts in ladles :  
 Traynes forth mid-wiues in their slumber,  
 With a siue the holes to number.  
 And then leads them, from her borroughs  
 Home through ponds, and water furrowes. 70
- E L F E. Shall not all this mocking stirre vs ?  
 Shee can start our *Franklins* daughters,  
 In their sleepe, with shrikes, and laughters,  
 And on sweet Saint A N N E' s night,  
 Feed them with a promis'd sight, 75  
 Some of husbands, some of louers,  
 Which an emptie dreame discouers.
- E L F E. *Satyre*, vengeance neere you houters.  
 And in hope that you would come here  
 Yester-eue, the lady \**Summer*  
 Shee inuited to a banquet :  
 But (in sooth) I con you thanke yet,  
 That you could so well deceiue her  
 Of the pride which gan vp-heaue her :  
 And (by this) would so haue blowne her, 85  
 As no wood-god should haue knowne her.

\* For shee was expected there on Midsummer day at night, but came not till the day following.

*Here he skipped into the wood.*

- E L F E. Mistris, this is onely spight :  
 For you would not yester-night  
 Kisse him in the cock-shout light. 90

72 *Franklins* Q: FRANKLINS Ff 74 ANNE'S] Anna's G 78  
 houters.] houters, Q, Ff: hovers. F2 80 (note) following] following,  
 Q originally: (1) following. (2) following. Re 80 -eue,] -eue Ff  
 Summer] Summer, Ff 81 banquet: Ff: Banquet; Q originally:  
 Ba npuet: Re: banquet, F2 84 her: Re, Ff: her; Q originally  
 86 knowne Q originally, Ff: known Re 88 spight: Re, Ff: spight;  
 Q originally 89-90 indented in Ff as if belonging to the *Satyre*

*And came againe.*

SATYRE.

By PAN, and thou hast hit it right.

*There they laid hold on him, and nipt him.*

95

FAERY.

Fayries, pinch him black and blue,

Now you haue him, make him rue.

SATYRE.

O, hold, MAB: I sue.

100 ELFE. Nay, the deuill shall haue his due.

*There he ranne quite away and left them in a confusion, while  
the Faery began againe.*

FAERY.

Pardon lady this wild strayne,

105

Common with the SYLVAN trayne,

That doe skip about this plaine:

*Elues*, apply your gyre againe.

And whilst some doe hop the ring,

Some shall play, and some shall sing,

Wee'le expresse in euery thing,

110

\*OR (1) ANAS well-comming.

\* *Quasi Oriens*  
*ANNA.*

SONG.

THIS is shee,

THIS is shee,

115

In whose world of grace

Euery season, person, place,

That receiue her, happy be,

91 *againe.*] *againe*, Q 94 *nipt him.*] *nipt him*, Re 97 *rue.*] *rue*: Q 99 *hold*, MAB:] *hold*, mistress Mab, W: *query*, *hold*, MAB:] *hold*, MAB: 101 *away*] *away* Re *confusion.*] *confusion* Q 102 *againe.*] *againe*, Q 103 FAERY Q *originally*: SATYRE Re, FI: FAERY F2 105 with] *Re* *trayne.*] *traine*. Q 109 *sing*, Re, Ff: *sing*. Q *originally* 110 *Wee'le*] *Wee'le* Q, Ff 111 ORIANAS () *originally*: Oranas Re: ORANAS Ff (note\*) *Oriens* Q: *Orions* If (*in some copies of Q the 'e' is blurred*) 113-24 *italic in Q* 113 *shee* Ff: *shee* Re: *she* Q *originally*

For with no lesse,  
Then \* a kingdomes happinesse,  
Doth shee priuate <sup>b</sup> *Lares* blesse,  
And ours about the rest :  
By how much we deserue it least.  
Long liue O R I A N A  
To exceed (whom shee succeeds) our late D I A N A.

\* Bringing  
with her the  
Prince, which  
is the greatest  
felicitie of  
kingdomes.

<sup>b</sup> For house-  
holds.

FAERY.

125

Madame, now an end to make,  
Deigne a simple gift to take :  
Only for the Faeries sake,  
Who about you still shall wake.

'Tis done only to supply,  
His suspected courtesie,  
Who (since T H A M Y R A did dye)  
Hath not brookt a ladies eye,

130

Nor allow'd about his place,  
Any of the female race.  
Only we are free to trace  
All his grounds, as he to chase.

135

For which bountie to vs lent,  
Of him vnknowledgde, or vnsent,  
We prepar'd this \* *complement*,  
And as farre from cheape intent,

\* A iewell  
was giuen her.

In particular to feed  
Any hope that should succeed,  
Or our glorie by the deed,  
As your selfe are from the need.

145

Vtter not ; we you implore,  
Who did giue it, nor wherefore.  
And when euer you restore  
Your selfe to vs, you shall haue more.

125 FAERY] FAERY *Re* 127 gift] giuft *Q* 131 courtesie,]  
courtesy; *Q* 140 (note) giuen] giuen *Q* originally 142 feed]  
feed, *Fr* 143 succeed, *corr. Fr*: succeed. *Q, Fr* originally: succeed *F2*  
147 wherefore.] wherefore, *Q*

- 150 Highest, happiest Queene farewell,  
But beware you doe not tell.

*Here the Faeries hopt away in a fantastique dance, when on a sodaine the Satyre discovered himselfe againe and came forth.*

## SATYRE.

- 155 Not tell? Ha, ha, I could smile,  
At this old, and toothlesse wile.  
Ladie, I haue been no sleeper,  
Shee belyes the noble *keeper*.  
Say, that here he like the groues,  
160 And pursue no forraine loues :  
Is he therefore to be deemed  
Rude, or sauage? or esteemed,  
But a sorry entertayner,  
'Cause he is no common strayner  
165 After painted Nymphs for fauours,  
Or that in his garbe he sauours  
Little of the nicety,  
In the sprucer courtiery ;  
As the rosarie of kisses,  
170 With the oath that neuer misses,  
This, *beleue me on the brest*,  
And then telling some mans iest,  
Thinking to preferre his wit,  
Equall with his suite by it,  
175 I meane his clothes? No, no, no,  
Here doth no such humour flow.  
He can neither bribe a grace,  
Nor encounter my lords face

153-4 Satyre . . . SATYRE] Satire . . . SATIRE *Q* originally 159 here  
he *Re*, *Fr*: heere hee *Q* originally: here hee *F2* groues,] groues:  
*Q*, *Ff* 160 loues:] Loues, *Q*: loues, *Fr*: loves: *F2* 161 deemed]  
deemed, *Q*, *Ff* 163 entertayner *Fr*: Entertayner *Q* originally:  
Entertainer *Re*: entertainer *F2* 164 strayner] strainer: *Q*:  
strayner: *Fr*: strainer, *F2* 165 fauours] fauors *Q* originally:  
sauors *Re* 166 sauours] sauors *Q* 168 courtiery:] Courtiery,  
*Q* originally: Courtiery; *Re* 169 kisses,] kisses. *Q* originally  
170 oath] oth *Q* originally 172 then *om. F2* 173 preferre *Re*,  
*Ff*: preserue *Q* originally 175 clothes? *F2*: Clothes: *Q*: clothes:  
*Fr* 176 humour] humor *Q*

With a plyant smile, and flatter,  
 Though this lately were some matter 180  
 To the making of a courtier.  
 Now he hopes he shall resort there,  
 Safer, and with more allowance ;  
 Since a hand hath gouernance,  
 That hath giuen those customes chase, 185  
 And hath brought his owne in place.  
 O that now a wish could bring  
 The god-like person of a king ;  
 Then should euen Enuy find  
 Cause of wonder at the mind 190  
 Of our wood-man : but loe, where  
 His kingly image doth appeare,  
 And is all this while neglected.  
 Pardon (lord) you are respected  
 Deepe as is the Keepers hart, 195  
 And as deare in euey part.  
 See, for instance, where he sends  
 His son, his heire ; who humbly bends  
 Low, as is his fathers earth,  
 To the wombe that gaue you birth :  
 So he was directed first.  
 Next to you, of whom the thirst  
 Of seeing takes away the vse  
 Of that part, should plead excuse  
 For his boldnesse, which is lesse 205  
 By his comly shamefac'tnesse.  
 Rise vp, sir, I will betray,  
 All I thinke you haue to say ;  
 That your father giues you here,  
 (Freely as to him you were) 210

Here the  
*Satyre* fetcht  
 out of the  
 wood, the  
 Lord *Spencer*  
 eldest  
 sonne, attyr'd  
 and ap-  
 pointed like a  
 huntsman.

179 flatter, *Re*, *Ff*: flatter; *Q* originally 187 bring] bring, *Fr*  
 188 god-like] God-like *Q* king;] King; *Q* originally: King, *Re*:  
 king, *Fr*: King; *F2* 189 find] find, *Fr* 193 neglected.]  
 neglected: *Q* 197 instance,] instance *Q*, *Ff* 198 (note) sonne,]  
 sonne *Q* 199 is *om.* *F2* 201 first. *Q*: first, *Ff* 205 bold-  
 nesse,] boldnesse; *Q* originally 206 shamefac'tnesse] shame-  
 fastnesse *Q*

- To the seruice of this Prince :  
 And with you these instruments  
 Of his wild and *Syluan* trade,  
 Better not A C T E O N had.  
 215 The bow was P H Œ B E S, and the horne  
 By O R I O N often worne :  
 The dog of *Sparta* breed, and good,  
 As can ring within a wood ;  
 Thence his name is : you shall try  
 220 How he hunteth instantly.  
 But perhaps the Queene your mother,  
 Rather doth affect some other  
 Sport, as coursing : we will proue  
 Which her highnesse most doth loue.  
 225 *Satyres* let the woods resound,  
 They shall haue their welcome crown'd,  
 With a brace of bucks to ground.

- At that, the whole wood and place resounded with the noyse of  
 cornets, hornes, and other hunting musique, and a brace  
 230 of choise Deere put out, and as fortunately kill'd, as they  
 were meant to be ; euen in the sight of her Maiestie.*

- This was the first nights shew. Where the next day being Sun-  
 day, shee rested, and on Munday, till after dinner ; where  
 there was a speech sodainly thought on, to induce a morrise  
 235 of the clownes thereabout, who most officiously presented  
 themselues, but by reason of the throng of the countrey that  
 came in, their speaker could not be heard, who was in the  
 person of No-body, to deliuer this following speech, and  
 attyred in a paire of breeches which were made to come up  
 240 to his neck, with his armes out at his pockets, and a cap  
 drowning his face.*

215 horne] horne, Q, Ff      218 ring . . . wood] RING . . . WOOD G  
 233 rested,] rested ; Q originally      Munday] Monday Q      236  
 themselues,] themselves ; Q originally      237 speaker Ff: speach Q  
 originally: Speaker Re      heard] hard Re      238 speech,] speach,  
 Q originally: speach Re

IF my outside moue your laughter,  
Pray I o v e, my inside be thereafter.  
Queene, Prince, Duke, Earles,  
Countesses ; you courtly Pearles : 245  
(And, I hope no mortall sinne,  
If I put lesse Ladies in)  
Faire saluted be you all.  
At this time it doth befall,  
We are the Huisher to a Morrise, 250  
(A kind of Masque) whereof good store is  
In the countrey hereabout,  
But this, the choise of all the rout.  
Who, because that no man sent them,  
Haue got N o - b o d i e to present them. 255  
These are things haue no suspition  
Of their ill doing ; nor ambition  
Of their well : but as the Pipe  
Shall inspire them, meane to skip.  
They come to see, and to be seene, 260  
And though they dance afore the Queene,  
Ther's none of these doth hope to come by  
Wealth, to build another *Holmby* :  
All those dauncing dayes are done,  
Men must now haue more then one 265  
Grace, to build their fortunes on,  
Else our soles would sure haue gone,  
All by this time to our feete.  
I not deny, where Graces meete  
In a man, that qualitie 270  
Is a gracefull propertie :  
But when dauncing is his best,  
(Beshrew me) I suspect the rest.  
But I am N o - b o d i e, and my breath  
(Soone as it is borne) hath death. 275

243 IOVE, *Fr* : *Ioue* ; *Q* originally : *Ioue*, *Re* : JOVE, *F2* 246'  
247 (And, . . . in) *Re*, *Ff* : And, . . . in *Q* originally 248 all.] all.  
*Q* originally 256 things . . . suspition] things . . . suspicion : *Q*  
originally : Things . . . suspicion *Re*



Come on clownes, forsake your dumps,  
 And bestirre your hob-nail'd stumps,  
 Doe your worst, Ile vndertake,  
 Not a ierke you haue shall make  
 280 Any Ladie here in loue.  
 Perhaps your Foole, or so, may moue  
 Some Ladies woman with a trick,  
 And vpon it she may pick  
 A paire of reuelling legs, or two,  
 285 Out of you, with much adoe.  
 But see, the Hobby-horse is forgot.  
 Foole, it must be your lot,  
 To supply his want with faces,  
 And some other Buffon graces,  
 290 You know how ; Piper play,  
 And let no bodie hence away.

*There was also another parting Speech ; which was to haue  
 beene presented in the person of a youth, and accompanied  
 with diuers gentlemens younger sonnes of the countrey :*  
 295 *but by reason of the multitudinous presse, was also hindred.  
 And which we haue here adioyned.*

And will you then, *Mirror of Queenes*, depart ?  
 Shall nothing stay you ? not my Masters heart ?  
 That pants to leese the comfort of your light,  
 300 And see his Day ere it be old grow Night ?  
 You are a Goddesses, and your will be done :  
 Yet this our last hope is, that as the Sunne  
 Cheeres objects farre remou'd, as well as neere ;  
 So, where so'ere you shine, you'le sparkle here.  
 305 And you deare Lord, on whom my couetous eye  
 Doth feed it selfe, but cannot satisfie,

282 woman] womam *Re* 291 no body] Nobody *G* *Here the*  
*morris-dancers entered. add G* 292-3 *was to haue beene presented]*  
*was presented to haue beene* *Q* originally 293 *accompanied]* *accom-*  
*pained Q* 294 *younger]* *yonger Q* *countrey:] Countrey, Q* 298  
 heart ?] heart *Q*

O shoot vp fast in spirit, as in yeares ;  
 That when vpon her head proud *Europe* weares  
 Her stateliest tire, you may appeare thereon  
 The richest gem, without a paragon. 310  
 Shine bright and fixed as the Artick starre :  
 And when slow Time hath made you fit for warre,  
 Looke ouer the strict Ocean, and thinke where  
 You may but lead vs forth, that grow vp here  
 Against a day, when our officious swords 315  
 Shall speake our action better then our words.  
 Till then, all good euent conspire to crowne  
 Your parents hopes, our zeale, and your renowne.  
 Peace vs her now your steps, and where you come,  
 Be *Enuie* still strooke blind, and *Flatterie* dumbe. 320

310 gem,] Gem Q      319 Peace] Peace, Q      After 320 Q adds  
*Thus much (which was the least of the Entertainement in respect of the  
 reality, abundance, delicacie, and order of all things else) to doe that seruice-  
 able right, to his noble Friend, which his affection owes, and his Lordships  
 merit may challenge, the Author hath suffered to come out, and encounter  
 Censure: and not here vnneccessarily adioyned, being performed to the  
 same Queene & Prince; who were no little part of these more labord and  
 Triumphall shewes. And to whose greatest part, he knowes the Ho. L. (had  
 he beene so blest as to haue scene him at his Lodge) would haue stretcht in  
 obseruance, though he could not in Loue or zeale. | FINIS. In the preceding  
 note Q had originally 'entertainement' and 'reality abundance'*



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THE ENTERTAINMENT AT  
HIGHGATE

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## THE TEXT.

This and the two following pieces were published for the first time in the Folio of 1616, where they completed the group of royal shows which began with the Coronation entertainment of 1604. Probably Jonson planned to print the Highgate entertainment along with its predecessor, thus making up the 'other Additions' specified on the title-page of *The King's Entertainment* in London. The words '*By the same Author*' in the heading suggest this. They should, of course, have been deleted in an edition of the collected works. So should the subscription 'BEN IONSON' at the end of the piece, and 'The Author B.I.' appended to the two entertainments at Theobalds.

Gifford renamed this piece '*The Penates*'.

A  
PRIVATE ENTERTAINMENT

of the KING and QUEENE, on May-  
day in the Morning,

At Sir WILLIAM CORNVALLEIS  
his house, at High-gate. 1604.

*By the same Author.*

THE king, and queene being entred in at the gate, the  
PENATES, or household-gods receiued them, attir'd  
after the antique mannner, with iauelines in their hands,  
standing on each side of the porch, with this speech.

5

PENATES.

1.

LEape light hearts in euey brest,  
Loy is now the fittest passion ;  
Double maiestie hath blest  
All the place, with that high grace,  
Exceedeth admiration !

10

2.

Welcome, monarch of this Isle,  
Europes enuie, and her merror ;  
Great in each part of thy stile :  
Englands wish, and Scotlands blisse,  
Both France, and Irelands terror.

15

I.

Welcome, are you ; and no lesse,  
Your admired queene : the glory  
Both of state, and comelinesse.  
Euery line of her diuine  
Forme, is a beautilous storie.

20

2.

High in fortune, as in blood,  
So are both ; and blood renowned  
By oft falls, that make a flood  
In your veines : yet, all these streines  
Are in your vertues drowned. 25

1.

House, be proud ; For of earth's store  
These two, onely, are the wonder :  
In them shee's rich, and in no more.  
Zeale is bound their prayse to sound  
As loud as fame, or thunder. 30

2.

Note, but how the ayre, the spring  
Concurre in their deuotions ;  
Payres of Turtles sit, and sing  
On each tree, ore-ioy'd to see  
In them like loue, like motions. 35

1.

Enter sir, this longing dore,  
Whose glad lord nought could haue blessed  
Equally ; (I'am sure not more)  
Then this sight : saue of your right,  
When you were first possessed. 40

2.

That, indeed, transcended this.  
Since which houre, wherein you gayn'd it,  
For this grace, both he and his,  
Euery day, haue learn'd to pray,  
And, now, they haue obtayn'd it. 45

*Here the PENATES lead them in, through the house, into  
the garden, where MERCURY, with a second speech,  
receiued them, walking before them.*



M E R. Retyre, you houshold-gods, and leaue these excel-  
 50 lent creatures to be entertayned by a more eminent deitie.  
 Hayle King, and Queene of the Islands, call'd truely for-  
 fortunate, and by you made so; To tell you, who I am, and  
 weare all these notable, and speaking ensignes about me,  
 were to challenge you of most impossible ignorance, and  
 55 accuse my selfe of as palpable glorie: It is inough that you  
 know me here, and come with the licence of my father I O V E,  
 who is the bountie of heauen, to giue you early welcome to  
 the bower of my mother M A I A, no lesse the goodnesse of  
 earth. And may it please you to walke, I will tell you no  
 60 wonderfull storie. This place, whereon you are now ad-  
 uanced (by the mightie power of *Poetrie*, and the helpe of a  
 faith, that can remoue mountaynes) is the *Arcadian* hill  
 C Y L L E N E, the place, where my selfe was both begot, and  
 borne; and of which I am frequently call'd C Y L L E N I V S:  
 65 Vnder yond' purslane tree stood sometime my cradle. Where,  
 now, behold my mother M A I A, sitting in the pride of her  
 plentie, gladding the aire with her breath, and cheering the  
 spring with her smiles. At her feet, the blushing A V R O R A,  
 who, with her rosie hand, casteth her honie dewes on  
 70 those sweeter herbs, accompanied with that gentle winde,  
 F A V O N I V S, whose subtile spirit, in the breathing forth,  
 F L O R A makes into flowers, and sticks them in the grasse,  
 as if shee contended to haue the imbroyderie of the  
 earth, richer then the cope of the skie. Here, for her  
 75 moneth, the yeerely delicate *May* keepes state; and from  
 this *Mount*, takes pleasure to display these valleyes, yond'  
 lesser hills, those statelier edifices, and towers, that seeme  
 enamour'd so farre off, and are rear'd on end, to behold her,  
 as if their vtmost obiect were her beauties. Hither the  
 80 *Dryads* of the valley, and *Nymphs* of the great riuer come  
 euery morning, to taste of her fauors; and depart away with  
 laps fill'd with her bounties. But, see! vpon your approch  
 their pleasures are instantly remitted. The birds are hush'd,  
 Z E P H Y R E is still, the M O R N E forbeares her office,  
 50 deitie.] *Exeunt Pen.* add G      76 yond' F3: yon'd Ff

FLORA is dumbe, and herselfe amazed, to behold two s<sub>5</sub>  
such maruailes, that doe more adorne place, then shee can  
time ; Pardon, your Maiestie, the fault, for it is that hath  
caus'd it ; and till they can collect their spirits, thinke  
silence, and wonder the best adoration.

*Here, AVRORA, ZEPHYRVS, and FLORA, began* 90  
*this song in three parts.*

S O N G.

S Ee, see, ô see, who here is come a Maying !  
The master of the Ocean ;  
And his beautious O R I A N : 95  
Why left we off our playing ?  
To gaze, to gaze,  
On them, that gods no lesse then men amaze.  
Vp *Nightingale*, and sing  
Iug, jug, jug, jug, &c. 100  
Raise *Larke* thy note, and wing,  
All birds their musique bring,  
*Sweet Robin, Linet, Thrush,*  
Record, from euery bush,  
The welcome of the King ; 105  
And Queene :  
Whose like were neuer seene,  
For good, for faire.  
Nor can be ; though fresh *May*,  
Should euery day 110  
Inuite a seuerall paire,  
No, though shee should inuite a seuerall paire.

*Which ended : M A I A (seated in her bower, with all those per-  
sonages about her, as before describ'd) began to raise her  
selfe, and, then declining, spake.* 115

M A I. If all the pleasures were distill'd  
Of eu'ry flower, in euery field,  
And all that H Y B L A hiues do yeild

- Were into one broad mazor fild ;  
 120 If, thereto, added all the gummess,  
 And spice, that from P A N C H A I A comes,  
 The odour, that H Y D A S P E S lends  
 Or P H Œ N I X proues, before she ends ;  
 If all the Ayre, my F L O R A drew,  
 125 Or spirit, that Z E P H Y R E euer blew ;  
 Were put therein ; and all the dew  
 That euer rosy *Morning* knew ;  
 Yet, all diffus'd vpon this bower,  
 To make one sweet detayning houre,  
 130 Were much too little for the grace,  
 And honor, you vouchsafe the place.  
 But, if you please to come againe,  
 We vow, we will not then, with vaine,  
 And empty passe-times entertayne  
 135 Your so desir'd, though griued payne.  
 For, we will haue the wanton fawnes,  
 That frisking skip, about the lawnes,  
 The *Paniskes*, and the *Siluanes* rude,  
*Satyres*, and all that multitude,  
 140 To daunce their wilder rounds about,  
 And cleaue the ayre, with many a shout,  
 As they would hunt poore *Echo* out  
 Of yonder valley, who doth flout  
 Their rusticke noyse. To visite whome  
 145 You shall behold whole beuies come  
 Of gaudy *Nymphes*, who(se) tender calls  
 Well tun'd (vnto the many falls  
 Of sweete, and seuerall sliding rills,  
 That streame from tops of those lesse hills)  
 150 Sound like so many siluer quills  
 When Z E P H Y R E them with musique fills.  
 For these, F A V O N I V S here shall blow  
 New flowers, which you shall see to grow,

Of which, each hand a part shall take,  
And, for your heads, fresh garlands make. 155  
Wherewith, whilst they your temples round,  
An ayre of seuerall birds shall sound  
An *Ið pæan*, that shall drowne  
The acclamations, at your crowne.

*All this, and more then I haue gift of saying,* 160  
*MAY vows, so you will oft come here a Maying.*

MER. And MERCVRV, her sonne, shall venture the displeasure of his father, with the whole bench of *Heauen*, that day, but he will doe his mothers intents all seruiceable assistance. Till then, and euer, liue high and happy, you, 165 and your other you; both enuied for your fortunes, lou'd for your graces, and admired for your vertues.

*This was the mornings entertaynment; after dinner, the King, and Queene comming againe into the garden, MERCVRV the second time accosted them.* 170

MER. Againe, great payre, I salute you; and with leaue of all the gods: whose high pleasure it is, that MERCVRV make this your holy-day. May all the blessings both of earth, and heauen, concurre to thanke you: For till this dayes sunne, I haue faintly inioy'd a minutes rest to my 175 creation. Now, I do, and acknowledge it you(r) sole, and no lesse the(n) diuine benefit. If my desire to delight you, might not diuert to your trouble, I would intreat your eyes to a new, and strange spectacle; a certaine sonne of mine, whom the *Arcadians* call a god, howsoever the rest of the 180 world receiue him: It is the horned PAN, whom in the translated figure of a goate I begot on the faire *Spartan* PENELOPE; MAY, let both your eares, and looks forgiue it: These are but the lightest escapes of our Deities. And, it is better in me, to preuent his rusticke impudence, by 185 my blushing acknowledgement, then, anon, by his rude, and not insolent clayme, be enforced to confesse him. Yonder hee keeps, and with him the wood *Nymphes*, whose leader

he is in rounds, and daunces, to this *Syluane* musique. The  
 190 place, about which they skip, is the fount of laughter, or  
 B A C C H V S spring; whose statue is aduanced on the top;  
 and from whose pipes, at an obscur'd howre of the day,  
 there flowes a lustie liquor, that hath the present vertue to  
 expell sadnesse; and within certaine minutes after it is  
 195 tasted, force all the myrth of the spleene into the face. Of  
 this is P A N the Guardian. Loe! the fountain begins to  
 run, but the Nymphes at your sight are fled. P A N, and  
 his *Satyres* wildly stand at gaze. I will approach, and ques-  
 tion him: vouchsafe your care, and forgiue his behauiour,  
 200 which (euen to me, that am his parent) will no doubt be  
 rude ynough, though otherwise full of salt, which, except  
 my presence did temper, might turne to be gall, and bitter-  
 nesse; but that shall charme him.

P A N. O, it is M E R C V R Y! Hollow 'hem, agen,  
 205 What be all these, father? gods, or men?

M E R. All humane. Onely, these two are deities on  
 earth, but such, as the greatest powers of heauen may  
 resigne to.

P A N. Why did our Nymphes run away? can you tell?  
 210 Here be sweet beauties loue M E R C V R Y well;

I see by their lookes. How say you? great master?  
 Will you please to heere? Shall I be your taster?

M E R. P A N, you are too rude. P A N. It is but a glasse,  
 By my beard, and my hornes, 'tis a health, and shall passe.

215 Were he a king, and his mistresse a queene,  
 This draught shall make him a petulant spleene.

But, trow, is he loose, or costiuē of laughter?

I'd know, to fill him his glasse, thereafter.

Sure, either my skill, or my sight doth mock,

220 Or this lordings looke should not care for the smock;

And yet he should loue both a horse and a hound,

And not rest till he saw his game on the ground:

198 wildly] wisely *F3*      210 well:] well? *Ff*      211 *Advances to the*  
*King.* add *G*      214 and my] and by my *F2*      'tis] tis *F1*      215  
 queene,] queene *F1*: Queene, *F2*      218 thereafter.] thereafter, *F1*

Well, looke to him, Dame ; beshrow me, were I  
 'Mongst these bonny-bells, you should need a good eye.  
 Here mistresse ; all out. Since a god is your skinker : 225  
 By my hand, I beleue you were borne a good drinker.  
 They are things of no spirit, their blood is asleepe,  
 That, when it is offred 'hem, do not drinke deepe.

Come, who is next ? Our liquour here cooles.  
 Ladies, I'am sure, you all ha' not fooles 230  
 At home to laugh at. A little of this,  
 Tane downe here in priuate, were not amisse.  
 Beleeue it, she drinckes like a wench, that had store  
 Of lord for her laughter, will you haue more ?

What answere you, lordings ? will you any, or none ? 235  
 Laugh, and be fat, sir, your penance is knowne.  
 They that loue mirth, let 'hem heartily drinke,  
 'Tis the only receipt, to make sorrow sinke.

The yong Nymph, that's troubled with an old man,  
 Let her laugh him away, as fast as he can. 240

Nay drinke, and not pause, as who would say must you ?  
 But laugh at the wench, that next doth trust you.

To you, sweet beauty ; nay, 'pray you come hether :  
 E're you sit out, yow'le laugh at a fether.

Ile neuer feare you, for being too wittie, 245  
 You sip, so like a forsooth of the citie.

Lords, for your selues, your owne cups crowne,  
 The ladies, i' faith, else will laugh you downe.

Goe to, little blushet, for this, anan,  
 Yow'le steale forth a laugh in the shade of your fan. 250

This, and another thing, I can tell you,  
 Will breed a laughter, as low as your belly.

Of such sullen pices, I o v E send vs not many,  
 They must be tickled, before they will any.

What, haue we done ? They that want, let 'hem call. 255  
 Gallants, of both sides, you see here is all

223 me,] me Ff      228 'hem, F2 : 'hem Ff      240 he] she W  
 248 i'faith] ifaith Ff      251 you] ye G      252 belly. F2 : belly Ff  
 255 What,] What Ff : What ? G      call,] call, Ff      256 all] all. Ff

P A N's entertaynment : Looke for no more.

Only, good faces, I reed you, make store

Of your amorous Knights, and Squiers hereafter,

260 They are excellent sponges, to drinke vp your laughter.

Farewell, I must seeke out my *Nymphs*, that you frighted ;

Thanke H E R M E S, my father, if ought haue delighted.

M E R. I am sure, thy last rudenesse cannot ; for it  
makes me seriously asham'd. I will not labor his excuse,

265 since I know you more readie to pardon, then he to tres-  
passe : but, for your singular patience, tender you all

aboundance of thankses ; and, mixing with the Master of  
the place, in his wishes, make them my diuinations : That

your loues be euer flourishing as May, and your house as

270 fruitfull : That your acts exceed the best, and your yeares  
the longest of your predecessors : That no bad fortune

touch you, nor good change you. But still, that you

triumph, in this facilitie, ouer the ridiculous pride of other

Princes ; and for euer liue safe in the loue, rather then the

275 feare of your subiects.

*And thus it ended.*

B E N. I O N S O N.

---

THE ENTERTAINMENT OF THE  
TWO KINGS AT THEOBALDS

---





## THE TEXT.

First published in the Folio of 1616. The opening greeting in English is found in Jonson's autograph among the Cecil Papers at Hatfield (volume 144, page 272). As Jonson wrote it, it ran

Enter, o long'd-for Guests ; blesse, blesse these bowers,  
And vs, the three (by you made happy) Howers ;  
We that include all time, yet neuer knew  
Minute like this, or Spectacle like you :

Two Kings, the World's prime Honors, whose accesse  
Shewes eythers greatnesse, yet makes neyther, lesse :  
Vouchsafe yo<sup>r</sup> thousand welcomes in this shewer  
The Master vowes, not Sibyll's leaues were truer

But the original readings of the first and fourth lines have been corrected in the manuscript by the first Earl of Salisbury to the form in which they appear in the printed text : ' Guests ; blesse ' bracketed and ' Princes ' written over it ; ' Spectacle ' is bracketed, ' Obiect ' written over it, and ' to ' inserted with a caret mark before ' you '. Are these the Earl's own suggestions ? He may have felt that ' Guests ' would apply to any visitor and may have criticized ' Spectacle ' as a dubious compliment. At any rate these changes made in the Earl's handwriting took their place in Jonson's printed text.

The entertainment of the two Kings  
of Great BRITAIN and DENMARKE

at THEOBALDS, Iuly 24. 1606.

THE Kings being entred the inner Court; aboue, ouer the porch, sate the three Howers, vpon clouds, as at the ports of Heauen; crown'd with seuerall flowers: of which, one bore a Sunne-diall; the other, a Clock; the third, an Hower-glasse; signifying as by their names, Law, Iustice, and Peace. And for those faculties chosen to gratulate their comming with this speech.

ENTER, ô long'd-for Princes, blesse these bowers,  
And vs, the three, by you made happie, *Howers*:  
10 We that include all Time, yet neuer knew  
Minute like this, or object like to you.  
Two Kings, the worlds prime honors, whose accesse  
Shewes eithers greatnesse, yet makes neither lesse:  
Vouchsafe your thousand welcomes in this shewer;  
15 The Master vowes, not SYBILL's leaues were truer.

Express'd to the King of DENMARKE thus.

*Qui colit has ædeis, ingentia gaudia adumbrans,  
Cernendo Reges pace cõire pares,  
Nos tempestiuas, ad limina, collocat Horas,  
20 Quòd bona sub nobis omnia proueniant.  
Vnum ad lætitiæ cumulum tristatur abesse,  
Quòd nequeat signis lætitiã exprimere.  
Sed, quia res solùm ingentes hãc parte laborant,  
Vt cunq; expressam credidit esse satis.  
25 At, quod non potuit Dominus, suppleuit abundè  
Fronoso tellus munere facta loquax.  
Eccos quàm grati veniant quos terra salutat!  
Verior his folijs nulla SYBILLA fuit.*

8 long'd-for MS: long'd for Ff Princes,] Guests; blesse, MS-  
originally 11 object like to] Spectacle like MS originally  
laborant, F2: laborant F1 25 abundè] abunde F1: abunde F2 23

*The Inscriptions on the walls were,*  
DATE VENIAM SVBITIS.  
DEBENTVR QVÆSVNT QVÆQ; FVTVRA.

EPIGRAMMES *hung vp.*

Ad Reges Serenissimos.

SÆPÈ THEOBALDÆ (*sortis bonitate beatæ*)  
Excepere suos sub pia tecta deos ; 35  
*Haud simul at geminos : sed enim potuisse negabant :*  
*Nec fas est tales posse putare duos.*  
*Fortunata antehac, sed nunc domus undique fœlix,*  
*At Dominus quantò (si licet usque) magis !*  
*Et licet, ð MAGNI, folijs si fiditis istis,* 40  
*Quêis HORÆ summam contribuere fidem.*

Ad Serenissimum IACOBVM.

*Miraris, cur hospitio te accepimus HORÆ,*  
*Cuius ad obsequium non satis annus erat ?*  
*Nempè quòd adueniant ingentia gaudia rarò,* 45  
*Et quando adueniant vix datur hora frui.*

Ad Serenissimum CHRISTIANVM.

*Miraris, cur hospitio te accepimus HORÆ,*  
*Quas Solis famulas Græcia docta vocat ?*  
*Talis ab aduentu vestro lux fulsit in ædeis,* 50  
*Vt Dominus solem crederet esse nouum.*

Others, at their departure.

Ad Serenissimum IACOBVM.

HOSPITIO qui te cepit, famulantibus Horis,  
Cedere abhinc, nullâ concomitante, sinit ; 55  
*Nempe omneis horas veniendi duxit amicas,*  
*Sed discedendi nulla minuta probat.*

Ad Serenissimum CHRISTIANVM.

*Te veniente, nouo domus hæc frondebat amictu ;*

*Te discessuro, non prout ante viret :*

*Nempe, sub accessu solis, nouus incipit Annus,*

*Et, sub discessu, squalida sæuit Hyems.*

The Author B. I.

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AN ENTERTAINMENT OF THE  
KING AND QUEEN AT  
THEOBALDS

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## THE TEXT

First printed in the Folio of 1616. An earlier draft of the verses only up to line 125 without the descriptive notes is in British Museum Additional MS. 34,218 on folios 23*b*–24*b*, a collection of papers mainly relating to Francis Fane, who was created Earl of Westmoreland in 1624. It is a slovenly transcript, ill-spelt, unpunctuated and careless, but it preserves six lines which Jonson cancelled in the printed text after lines 66, 99, and a fragment of what was perhaps a cancelled couplet after line 72. Two lines (45–6) were added in the printed text. Jonson evidently felt that ‘What sight is this, so strange! and full of state!’ would gain by being elucidated.

The concluding song ‘O blessed change!’ is in the Cecil Papers at Hatfield (volume 144, p. 271). It has the trivial change ‘and’ for ‘or’ in line 137.

After the text had been printed, a second manuscript was found in the Library of All Souls’ College, Oxford, MS. no. clv, folios 319–21*a*. It has the variants of the first draft noted above, and a few additional readings:—‘louinge’ for ‘loued’ in l. 15; ‘that’ for ‘when’, l. 65; ‘greater’ for ‘better’, l. 77; ‘buildings’ for ‘dwelling’, l. 82. After line 94 it adds ‘Attend the rest’. In l. 84 it has ‘Continue’ as in the printed text. It ends at line 125.



An Entertainment of King IAMES and Queene  
ANNE, at THEOBALDS, When the House was  
deliuered vp, with the possession, to the Q V E E N E,  
by the Earle of SALISBVRIE,  
22. of MAY, 1607.

The Prince IANVILE, brother to the Duke of  
G V I S E, being then present.

**T**He King, and Queene, with the Princes of Wales, and  
Lorraine, and the Nobilitie, being entred into the gallerie,  
after dinner ; there was seene nothing but a trauerse of white,  
acrosse the roome : which sodainely drawne, was discovered  
5 a gloomie obscure place, hung all with black silkes, and in it  
only one light, which the G E N I V S of the house held, sadly  
attir'd ; his Cornucopia readie to fall out of his hand, his  
gyrland drooping on his head, his eyes fixed on the ground ;  
when, out of this pensiuue posture, after some little pause, he  
10 brake, and began.

G E N I V S.

**L**Et not your glories darken, to behold  
The place, and me, her G E N I V S here, so sad ;  
Who, by bold Rumor, haue beene lately told,  
15 That I must change the loued Lord, I had.  
And he, now, in the twy-light of sere age,  
Begin to seeke a habitation new ;  
And all his fortunes, and himselfe engage  
Vnto a seat, his fathers neuer knew.  
20 And I, vncertaine what I must endure,  
Since all the ends of dest'ny' are obscure.

*Here a voice was heard, from behind the darknesse, which bade  
him,*

M E R C V R I E.

25 Despaire not, G E N I V S, thou shalt know thy fate.

14 by bold Rumor] in a vision MS beene] her MS (query ben) 17  
a] an MS 18 engage] a gage MS

And withall, the black vanishing, was discovered a glorious place, figuring the Lararium, or seat of the household-gods, where both the Lares, and Penates, were painted, in copper colours ; erected with Columnes and Architrabe, Freeze, and Coronice, in which were placed diuers Diaphanall glasses, 30 fill'd with seuerall waters, that shew'd like so many stones, of orient and transparent hiewes. Within, as farder off, in **Landschap**, were seene clouds riding, and in one corner, a boy figuring Good Euent, attyred in white, howering in the ayre, with wings displayed, hauing nothing seene to sustaine him 35 by, all the time the Shew lasted : At the other corner, a M E R C V R I E descended, in a flying posture, with his Caduceus in his hand, who spake to the three P A R C A E, that sate low in a grate, with an yron rooffe, the one holding the rocke, the other the spindle, and the third the sheeres, with a booke of Adamant 40 lying open before them. But first, the G E N I V S surpris'd by wonder, vrg'd this doubt, by question.

G E N I V S.

W<sup>H</sup>at sight is this, so strange ! and full of state !  
The sonne of M A I A, making his descent 45  
Vnto the fates, and met with good Euent.

M E R C V R I E.

Daughters of night, and secrecie, attend ;  
You, that draw out the chayne of *Destinie*,  
Vpon whose threds, both liues and times depend, 50  
And all the periods of mortalitie.  
The will of I O V E is, that you streight doe looke  
The change, and fate vnto this house decreed,  
And speaking from your Adamantine booke,  
Vnto the G E N I V S of the place it read ; 55  
That he may know, and knowing, lesse his lot,  
That such a grace, beyond his hopes, hath got.

29 colours] colour F2  
Caduceus on F1  
46 good] good Ff

34 Good] Good Ff  
43 GENIUS] Aside. add G  
56 lesse] blest MS

37 Caduceus in F2:  
45-6 not in MS

## C L O T H O.

- When, vnderneath thy rooffe, is seene  
 60 The greatest King, and fairest Queene,  
 With Princes an vnmatched payre,  
 One, hope of all the earth, their heyre ;  
 The other styled of *Lorraine*,  
 Their blood ; and sprung from C H A R L E M A I N E :  
 65 When all these Glories iointly shine,  
 And fill thee with a heat diuine,  
 And these reflected, doe beget  
 A splendent Sunne, shall neuer set,  
 But here shine fixed, to affright  
 70 All after-hopes of following night,  
 Then, G E N I V S, is thy period come,  
 To change thy Lord : Thus, Fates doe doome.

## G E N I V S.

- But is my Patron with this lot content,  
 75 So to forsake his fathers moniment ?  
 Or, is it gaine, or else necessitie,  
 Or will to raise a house of better frame,  
 That makes him shut forth his posteritie  
 Out of his patrimonie, with his name ?

## M E R C V R I E.

- 80 Nor gaine, nor need ; much lesse a vaine desire,  
 To frame new roofes, or build his dwelling higher ;  
 He hath, with mortar, busied beene too much,  
 That his affections should continue such.

58 CLOTHO] [*reads.*] add G 61 an] and MS 63 styled] borne  
 a Prince MS (*query*, borne Prince) 64 Their blood ;] (Their blood)  
 MS from] of MS 65 iointly] iointly MS After 66 MS. adds As  
 yf the beames of every face | weare drawn w<sup>h</sup>in one Concaud glasse  
 70 of] as MS 72 Thus] soe MS After 72 MS assigns to  
 'Mercury' a fragmentary speech : That now. 75 moniment]  
 monnement MS : monument F2 76 gaine,] gaine? MS 77  
 a house] some house MS 84 continue] Containe MS

GENIUS.

85

Doe men take ioy in labors, not t(o)'enjoy?  
Or doth their businesse all their likings spend?  
Haue they more pleasure in a tedious way,  
Then to repose them at their iourneys end?

MERCVRIE.

90

GENIUS, obey, and not expostulate;  
It is your vertue: and such powers as you,  
Should make religion of offending fate,  
Whose doomes are iust, and whose designes are true.

LACHESIS.

95

The person, for whose royall sake,  
Thou must a change so happie make,  
Is he, that gouernes with his smile,  
This lesser world, this greatest Isle.  
His Ladies seruant thou must be;  
Whose second would great NATVRE see,  
OR FORTVNE, after all their paine,  
They might despaire to make againe.

100

ATROPOS.

She is the grace of all, that are:  
And as ELISA, now a starre,  
Vnto her crowne, and lasting praise,  
Thy humbler walls (at first) did raise,  
By vertue of her best Aspect;  
So shall BEL-ANNA them protect:  
And this is all, the *Fates* can say;  
Which first beleeeue, and then obay.

105

110

86 to'enjoy] enioye MS      87 likings] liking MS      94 iust, and  
whose designes are] Certaine: and whose Causes MS      98 Is] I MS  
99 This] The MS      After 99 MS adds The next to godhead, who  
of grace] See oft hath Chaungd thy masters name | And added honours  
to thy place | By him vnlooked for till they came      103 They . . .  
againel The . . . a gaine MS      106 ELISA] ELIZA F2      now a starre,]  
(nowe a starre) MS.      107 crowne, and lasting] lastinge Crowne and  
MS      108 humbler] humble MS      110 BEL-ANNA] Bell Anna MS

## GENIVS.

- Mourn'd I before? Could I commit a sinne  
 115 So much 'gainst kind, or knowledge, to protract  
 A ioy, to which I should haue rauish'd beene,  
 And neuer shall be happie, till I act?  
 Vouchsafe, faire Queene, my Patrons zeale in mee;  
 Who flye with feruor, as my fate commands,  
 120 To yeeld these keyes: and wish, that you could see  
 My heart as open to you, as my hands.  
 There might you read my faith, my thoughts—But ô,  
 My ioyes like waues each other ouercome!  
 And Gladnesse drownes where it begins to flow.  
 125 Some greater Powers speake out, for mine are dumbe.

*At this, was the place fill'd with rare and choise Musique,  
 to which was heard the following Song, deliuer'd by an excel-  
 lent voice, and the burden maintain'd by the whole Quire.*

## SONG.

- 130 O blessed change!  
 And no lesse glad, then strange!  
 Where, wee, that loose, haue wunne;  
 And, for a beame, enioy a Sunne.  
 135 CH O. { So, little sparkes become great fires,  
 { And high rewards crowne low desires.  
 Was neuer blisse  
 More full, or cleare, then this!  
 The present month of May  
 Ne're look'd so fresh, as doth this day.  
 140 CH O. { So, gentle winds breed happie springs,  
 { And dutie thriues by breath of Kings.

*The Author B. I.*

115 'gainst] againste MS      119 fate] fates MS      122 might]  
 shoulde MS      ô,] O, MS: ô. Fr: ô F2      124 drownes] drown'd  
 MS      125 The MS ends at this line.      128 burden] bur den Fr      136  
 neuer] ever F3      137 or] and Cecil MS.

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## II

### MASQUES AT COURT

1605-1631

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THE MASQUES OF BLACKNESS  
AND OF BEAUTY

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## THE TEXT

These masques were entered on the Stationers' Register by their publisher, Thomas Thorpe, on 21 April 1608. The entry is as follows :

Thomas Thorpe Entred for his copie vnder thandes of Sir  
George Bucke and Thwardens The Characters of Twoo  
Royall Maskes. Invented By Ben. Johnson vj<sup>d</sup>  
Arber, *Transcript*, iii. 375.

The Quarto announced that they were 'to be sold at the signe of the Tigers head'—i.e. by Laurence Lisle—'in Paules Church-yard'.

The collation is—A 1 blank; A 2 recto, the title-page, with the verso blank; A 3 recto to E 2 verso, the text. The running-title is 'The Queenes Masques'.

In the same volume, the signatures continuous with the preceding, was *The Description of the Masque* at Lord Haddington's wedding on Shrove Tuesday 1608. This after-piece was not registered.

There are five variations in the catchwords: at A 3 recto 'PLYNIE' where the text has 'PLINIE,' (l. 15); at B 2 verso 'OCE.' where the text has 'OCEANUS' (l. 204); at C 1 recto 'ÆTHI.' where the text has 'ÆTHIOPIA' (l. 324); at C 2 verso 'colour' where the text has 'coullor' (l. 21); at D 2 verso 'DIGNI.' where the text has 'DIGNITAS' (l. 214).

Five copies of the Quarto have been collated for the text of the present edition :

(1, 2) Two copies in the British Museum, the Garrick copy with press-mark C. 34. d. 4, and the Heber copy, 841. a. 1, which is also stamped 'British Museum Sale duplicate 1787'.

(3) The copy in the Bodleian.

(4) The copy in the Library of the University of Cambridge, a British Museum duplicate sold in 1769.

(5) The late T. J. Wise's copy.

No variants have been detected in these copies.

The Garrick copy in the British Museum was Jonson's presentation copy to Queen Anne.

On the back of the blank leaf facing the title-page is this inscription :

D. Annæ  
M. Britanniarū Insu. Hib. &c.  
Reginæ  
Feliciss. Formosiss.  
Musæo  
S.S.  
Hunc librū vouit  
Famæ & honori eius  
Seruientiss.  
imò addictissimus  
Ben: Ionsonius  
Victurūs Genium debet habere liber.

A manuscript of *The Masque of Blackness*, entitled 'The Twelvth nights Reuells' is in the British Museum, Royal MS. 17. B. xxxi. It is stamped on the cover 'G.R. 1757'. It is so important for the light it throws on Jonson's methods of work that we have reprinted it in full in an appendix. It is the copy submitted to the Queen for the performance on 6 January 1605. The text is written in the English script, except the songs and the oracle which are in the Italian hand. The manuscript is not holograph, but Jonson has signed it at the end 'Hos ego versiculos feci. Ben: Jonson.' J. P. Collier printed it among *Five Court Masques* appended to Peter Cunningham's *Life of Inigo Jones*, which the old Shakespere Society issued in 1848.

The descriptions of the scenery and the dresses are much less detailed. The present tense is used throughout; for instance, 'The *Masquers* are placed in an entire concaue shell of mother of pearle' (l. 59), 'Here the *Tritons* sound and they daunce on shore' (l. 266). The list of the masquers and the description of their symbolic fans (ll. 274-290) are not given; of course Jonson's elaborate notes were an afterthought.

Only in one passage does the manuscript make good a defective reading of the Quarto and the Folio. It is in the

description of the attire of the masquers, 'the colours, azure, and siluer; but returned on the top with a scroll and antique dressing of feathers, and iewells interlaced with ropes of pearle' (ll. 73-76). The manuscript reads, 'Their cullo<sup>rs</sup> azure, and siluer; their hayre thicke, and curled vpright in tresses, lyke *Pyramids*, but retoorninge in the top; w<sup>th</sup> a dressinge of feathers, and Iewells.' A line of description evidently dropped out in the Quarto text, and Jonson did not supply it in the Folio.<sup>1</sup>

A minor correction which we have accepted from the manuscript is 'Aboue' for 'About' in l. 211. 'Bright HESPERVS' for 'Sweete *Hesperus*' in l. 245 is probably Jonson's correction. Two descriptive notes of the manuscript are not reproduced in the Quarto: after the first song (l. 108), 'W<sup>ch</sup> ended, and the Musique ceasinge *Oceanus* provokes *Niger* as followeth', and after l. 323, 'Att this *Aethiopia* speakes againe'. Mistakes of the manuscript, which Jonson should have corrected, are 'Landtscope' (l. 24), 'store' for 'shore' (l. 225), and the odd 'makes thunder singe' for 'makes all tongues sing' (l. 251).

<sup>1</sup> Miss Edith S. Hooper called attention to this passage in an article on 'The Text of Ben Jonson' contributed to *The Modern Language Review*, 1917, vol. xii, pp. 350-2. She quoted it to show that editors of Jonson should not rely on the Folio, as if a lapse of this kind was a normal feature of its text.



# THE CHARACTERS

of

Two royall Masques.

The one of BLACKNESSE,

The other of BEAVTIE.

*personated*

By the most magnificent of Queenes

ANNE

Queene of great Britaine, &c.

*With her honorable Ladyes,*

1605. and 1608.

*at White-Hall:*

and

Invented by BEN: I O N S O N.

Ouid. — *Salve festa dies, melior q̃ reuertere semper.*

---

Imprinted at London for *Thomas Thorp*, and are to  
be sold at the signe of the Tigers head  
in Paules Church-yard.

The title-page of the Quarto, 1608

M A S Q V E S  
AT  
C O V R T.

The Author B. I.

OVID.

—*Salve festa dies, meliorq<sup>ue</sup>, reuertere semper.*

---

L O N D O N ,

---

M. DC. XVI.

The title-page in the Folio of 1616 : in the Folio of 1640 with  
Richard Bishop's device (McKerrow, 393) and imprint

# THE QUEENES MASQVES.

## The first, OF BLACKNESSE:

*Personated at the Court, at WHITE-HALL, on  
the Twelue night,  
1605.*

THE honor, and splendor of these *spectacles* was such in the performance, as could those houres haue lasted, this of mine, now, had been a most vnprofitable worke. But (when it is the fate, euen of the greatest, and most absolute births, to need, and borrow a life of posteritie) little had<sup>s</sup> beene done to the studie of *magnificence* in these, if presently with the rage of the people, who (as a part of greatnesse) are priuiledged by custome, to deface their *carkasses*, the *spirits* had also perished. In dutie, therefore, to that *Maiestie*,<sup>a</sup> who gaue them their authoritie, and grace; and, no lesse then the most royall of predecessors, deserues eminent celebration for these solemnities: I adde this later hand, to redeeme them as well from Ignorance, as Enuie, two common euills, the one of *censure*, the other of *obliuion*.

<sup>a</sup> PLINY, <sup>b</sup> SOLINVS, <sup>c</sup> PTOLOMEY, and of late LEO<sup>d</sup> the *African*, remember vnto vs a riuier in *Ethiopia*, famous by the name of *Niger*; of which the people were called *Nigritæ*, now *Negro's*: and are the blackest nation of the world. This <sup>e</sup> riuier taketh spring out of a certaine lake, east-ward; and after a long race, falleth into the western *Ocean*. Hence (because it was her *Maiesties* will, to haue them *Black-mores* at first) the inuention was deriued by me, and presented thus.

First, for the *Scene*, was drawne a *Landschap*, consisting

3 worke.] worke: Q  
15 PTOLEMEY] PTOLOMAEE Q

15 note 'b.' Polyhist.] Poly. hist. Q, Ff  
24 Landschap] Landtschape Q

<sup>a</sup> Natu. Hist.  
l. 5 cap. 8.

<sup>b</sup> Polyhist.  
cap. 40. & 43.

<sup>c</sup> Lib 4. cap. 5.

<sup>d</sup> Descrip.  
Afric.

<sup>e</sup> Some take it  
to be the same

with *Nilus*,

which is by

*Lucan* called

*Melas*, signi-

fying *Niger*.

Howsoeuer,

*Plinie*, in the

place aboue

noted, hath

this: *Nigri*

*fluuiio eadem*

*natura, quæ*  
*Nilo, calamum,*  
*papyrus, &*  
*easdem gignit*  
*animantes.*  
See *Solin.*  
aboue men-  
tioned.



25 of small woods, and here and there a void place fill'd with huntings; which falling, an artificiall sea was seene to shoote forth, as if it flowed to the land, rayseed with waues, which seemed to moue, and in some places the billow to breake, as imitating that orderly disorder, which is common in nature. In front of this sea were placed sixe <sup>f</sup> *Tritons*, in mouing, and sprightly actions, their vpper parts humane, saue that their haire was blue, as partaking of the sea-colour: their desinent parts, fish, mounted aboue their heads, and all varied in disposition. From their backs were borne out certaine light pieces of taffata, as if carryed by the winde, and their musique made out of wreathed shells. Behind these, a paire of *Sea-maides*, for song, were as conspicuously seated; betweene which, two great *Sea-horses* (as bigge as the life) put forth themselues; the one mount-

40 ing aloft, and writhing his head from the other, which seemed to sinke forwards; so intended for variation, and that the figure behind, might come off better: <sup>g</sup> vpon their backs, *OCEANVS* and *NIGER* were aduanced.

*OCEANVS*, presented in a humane forme, the colour of his flesh, blue; and shaddowed with a robe of sea-greene; his head grey; and <sup>h</sup> horned; as he is described by the *Ancients*: his beard of the like mixt colour: hee was gyrlonded with *Alga*, or sea-grasse; and in his hand a *Trident*.

*NIGER*, in forme and colour of an *Ethiope*; his haire, and rare beard curled, shaddowed with a blue, and bright mantle: his front, neck, and wrists adorned with pearle, and crowned, with an artificiall wreathe of cane, and paper-rush.

These induced the *Masquers*, which were twelue *Nymphs*,

The forme of these *Tritons*, with their trum-pets, you may read liuely describ'd, in *Ouid. Metamor. l. 1. Ceruleum Tritona vocat, &c.* and in *Virgil. Æneid. l. 10. Hunc velut immanis Triton. & sequent.*

*g Lucian. in PHTOP. Διδασ. presents Nilus so. Equo fluuiatili insidentem. And Statius Neptune, in Theb. h The ancients induc'd Oceanus alwayes with a Bulls head: propter vim ventorum, à quibus incitatur, & impellitur: vel quia Tauris similem fremitum emittat, vel quia tanquam Taurus furibundus, in littora feratur, Euripid. in Oreste.*

*Ωκεανός δν ταυρόκρανος ἀγκάλαις ἐλίσσων κυκλεῖ χθόνα.* And riuers somtimes were so called. Looke *Virg. de Tiberi, & Eridano. Geor. 4. Æneid. 8. Hor. Car. l. 4. Ode. 14. and Eurip. in Ione.*

28 billow] billows *F2* 32 partaking] pertaking *Q* 42 off] of *Q* (so 78) 42 note 'g.' *Διδασ. Q: Διδασ. Ff* 46 grey:] grey, *Q* 46 note 'h' à quibus] a quibus *Q* *Ωκεανός δν Q: Ωκεανός δν F1: Ωκεανός δν F2 ταυρόκρανος ταυρόκρανος F1 ἀγκάλαις F2: ἀγκάλαις F1 ἐλίσσων] ἐλίσσων, Q: ἐλίσσων Ff κυκλεῖ Q: κυκλεῖ Ff* 47 colour:] colour. *Q*

Negro's; and the daughters of N I G E R; attended by so many of the <sup>i</sup>O C E A N <sup>i</sup>AE, which were their *light-bearers*.

i The daughters of Oceanus and Tethys. See Hesiod. in Theogon. Orphe. in Hym. and Virgil. in Georg.

The *Masquers* were placed in a great concaue shell, like mother of pearle, curiously made to moue on those waters, and rise with the billow; the top thereof was stuck with a *cheu'ron* of lights, which, indented to the proportion of the shell, strooke a glorious beame vpon them, as they were seated, one aboue another: so that they were all seene, but in an extrauagant order.

65

On sides of the shell, did swim sixe huge *Sea-monsters*, varied in their shapes, and dispositions, bearing on their backs the twelue *torch-bearers*; who were planted there in seuerall greces; so as the backs of some were seene; some in *purfle*, or side; others in face; and all hauing their lights burning 70 out of *whelks*, or *murex* shells.

The attyre of <the> *Masquers* was alike, in all, without difference: the colours, *azure*, and *siluer*; <their hayre thicke, and curled vpright in tresses, lyke *Pyramids*,> but returned on the top with a scroll and antique dressing of feathers, and 75 iewells interlaced with ropes of pearle. And, for the front, eare, neck, and wrists, the ornament was of the most choise and orient pearle; best setting off from the black.

For the *light-bearers*, *sea-greene*, waued about the skirts with gold and siluer; their haire loose, and flowing, gyrlanded 80 with sea-grasse, and that stuck with branches of corall.

These thus presented, the *Scene* behind, seemed a vast sea (and vnited with this that flowed forth) from the termination, or *horizon* of which (being the leuell of the *State*, which was placed in the vpper end of the hall) was drawne, 85 by the lines of *Prospectiue*, the whole worke shooting downwards, from the eye; which *decorum* made it more conspicuous, and caught the eye a farre off with a wandring beauty. To which was added an obscure and cloudy night-

57 OCEANIAE Q, F2 : OCIAEAE FI note 'i.' Tethys. Q : Tethys, Ff 72 the Q 73-4 their hayre . . . *Pyramids*, MS 78 off] of Q (so 88) greces Editor: graces Q, Ff 87 conspicuous] conspicuous Ff

90 piece, that made the whole set of. So much for the bodily part. Which was of master Y N I G O I O N E S his designe, and act.

By this, one of the *Tritons*, with the two *Sea-Maids*, began to sing to the others lowd musique, their voyces  
95 being a *tenor*, and two *trebles*.

## S O N G.

S Ound, sound aloud  
The welcome of the *Orient* fload,  
Into the *West* ;

k All riuers are said to be the sons of the *Ocean*: for, as the Ancients thought, out of the vapours, exhaled by the heat of the *Sunne*, riuers, and fountaines were begotten. And both by *Orph. in Hymn.* & *Homer Iliad.* § *Oceanus* is celebrated *tantum pater, & origo, dijs, & rebus, quia nihil sine humectatione nascitur, aut putrescit.*

108

Fayre N I G E R, <sup>k</sup> sonne to great O C E A N V S,  
Now honord, thus,  
With all his beautious race :  
Who, though but blacke in face,  
Yet, are they bright,  
And full of life, and light.  
To proue that beauty best,  
Which not the colour, but the feature  
Assures vnto the creature.

## O C E A N V S.

l There wants not inough, in nature, to authorize this part of our fiction, in separating *Niger*, from the *Ocean*, (beside the fable of *Alpheus*, and that, to which *Virgil* alludes of *Arethusa* in his 10. *Eclog.* Sic tibi, cum fluctus subterlabere *Sicanos*, *Doris amara suam non intermisceat vndam*) examples of *Nilus*, *Iordan*, and others, whereof see *Nican. lib. 1. de flumin.* & *Plut. in vita Syllæ*, euen of this our riuier (as some thinke) by the name of *Melas*.

B E silent, now the ceremonie's done,  
And N I G E R, say, how comes it, louely sonne,  
That thou, the Æ T H I O P E S riuier, so farre *East*,  
Art seene to fall into th'extremest *West*  
Of me, the king of floads, O C E A N V S,  
And, in mine empires heart, salute me thus ?  
My ceaselesse current, now, amazed stands !  
To see thy labour, through so many lands,  
<sup>1</sup> Mixe thy fresh billow, with my brackish streame ;  
And, in thy sweetnesse, stretch thy diademe,

91 master] Maister Q 97-361 Songs and speeches italic in Q, except 188-195 ; and the descriptive passages in roman 100 Fayre] Fayre, Q : Fayre, F1 : Faire, F2 note 'k.' fountaines] foun.]taines F1 origo.] origo Q 110 ceremonie's] Ceremonies Q : ceremonies Ff : ceremony's MS, G 115 me] me, Q 116-130 not in MS 118 note 'l.' subterlabere Q : subter labere Ff others, Q, F2 : others F1 Syllæ, F2 : Syllæ. Q : Sillæ. F1 119 thy sweetnesse] thy sweetness Q : the sweetnesse Ff

To these farre distant, and vn-equall'd skies, 120  
This squared Circle of cœlestiall bodies.

N I G E R.

**D**Iuine O C E A N V S, 'tis not strange at all,  
That (since the immortall soules of creatures mortall,  
Mixe with their bodies, yet reserue for euer 125  
A power of separation) I should seuer  
My fresh streames, from thy brackish (like things fixed)  
Though, with thy powerfull saltnesse, thus far mixed.  
,,Vertue, though chain'd to earth, will still liue free ;  
,,And hell it selfe must yeeld to industrie. 130

O C E A N V S.

**B**Vt, what's the end of thy *Herculean* labors,  
Extended to these calme, and blessed shores ?

N I G E R.

**T**O do a kind, and carefull fathers part, 135  
In satisfying euery pensiue heart  
Of these my *Daughters*, my most loued birth :  
Who though they were the <sup>m</sup>first form'd dames of earth, m Read *Diod.*  
And in whose sparckling, and refulgent eyes, *Sicul. lib. 3.* It  
The glorious *Sunne* did still delight to rise ; is a coniec-  
Though he (the best iudge, and most formall cause ture of the old  
Of all dames beauties) in their firme hiewes, drawes *Ethnicks*, that  
Signes of his feruent'st loue ; and thereby shewes they, which  
That, in their black, the perfectst beauty growes ; dwell vnder  
Since the fix't colour of their curled haire, the *South*,  
(Which is the highest grace of dames most faire) were the first  
No cares, no age can change ; or there display begotten of  
The fearefull tincture of abhorred *Gray* ; the earth.  
Since *Death* her selfe (her selfe being pale and blue)  
Can neuer alter their most faithfull hiew ; 145  
130

120 skies,] *skies* Q : *skies* Ff 123 'tis F2 : *tis* Q : *tis* Fr 136  
satisfying] *satisfying* Q 138 note 'm.' they, Q : they Ff 142.  
hiewes] *hewes* Q (so 'hew' l. 150)

All which are arguments, to proue, how far  
 Their beauties conquer, in great beauties warre ;  
 And more, how neere *Diuinitie* they be,  
 That stand from passion, or decay so free.

155 Yet, since the fabulous voices of some few  
 Poore brain-sicke men, stil'd *Poets*, here with you,  
 Haue, with such enuie of their graces, sung  
 The painted *Beauties*, other *Empires* sprung ;  
 Letting their loose, and winged fictions flie

160 To infect all clymates, yea our puritie ;  
 As of one <sup>n</sup> P H A E T (H) O N, that fir'd the world,  
 And, that, before his heedlesse flames were hurld  
 About the *Globe*, the *Æthiopes* were as faire,  
 As other *Dames* ; now blacke, with blacke dispaire :

165 And in respect of their complections chang'd,

<sup>n</sup> Notissima  
 fabula. Ouid.  
 Met. lib. 2.  
<sup>o</sup> Alluding to  
 that of  
 Iuuenal,  
 Satir. 5. *Et cui  
 per mediam  
 nolis occurrere  
 noctem.*  
<sup>p</sup> The *Poets*.

Are eachwhere, since, for <sup>o</sup> lucklesse creatures rang'd.  
 Which, when my *Daughters* heard, (as women are  
 Most ielous of their beauties) feare, and care  
 Possess'd them whole ; yea, and beleeuing <sup>p</sup> them,  
 They wept such ceaselesse teares, into my streame,  
 That it hath, thus far, ouerflow'd his shore  
 To seeke them patience : who haue since, e'remore  
 As the *Sunne* riseth, <sup>q</sup> chardg'd his burning throne  
 With volleys of reuilings ; 'cause he shone  
 On their scorch'd cheekes, with such intemperate fires,  
 And other *Dames*, made queenes of all desires.  
 To frustrate which strange error, oft, I sought,  
 (Though most in vaine, against a setled thought  
 As womens are) till they confirm'd at length

180 By miracle, what I, with so much strength  
 Of argument resisted ; els they fain'd :  
 For in the *Lake*, where their first spring they gain'd,  
 As they sate, cooling their soft Limmes, one night,  
 Appear'd a face, all circumfus'd with light ;

<sup>q</sup> A custome  
 of the *Æthi-  
 opes*, notable  
 in *Herod.* and  
*Diod. Sic.* See  
*Plinie. Nat.*  
*Hist. lib. 5.*  
*cap. 8.*

157 with such] *withsuch* Q 161 PHAETHON MS world, F2 : world Q :  
 world Fr 165 complexions] *complexions* Q 166 eachwhere]  
 each where Q 172 e'remore] *ere more* Q : ere more Fr : ere-more F2  
 174 'cause F2 : cause Fr : *cause* Q

(And sure they saw't, for *Æthiopes* <sup>r</sup> neuer dreame)  
Wherein they might decipher through the streame,  
These words.

<sup>r</sup> *Plin. ibid.*

That they a Land must forthwith seeke,  
Whose termination (of the Greeke)  
Sounds T A N I A ; where bright Sol, that heat  
Their blouds, doth neuer <sup>s</sup> rise, or set,  
But in his Iourney passeth by,  
And leaues that Clymat of the sky,  
To comfort of a greater Light,  
Who formes all beauty, with his sight.

190

<sup>s</sup> Consult  
with Tacitus,  
*in vita Agric.*  
and the  
*Paneg. ad*  
*Constant.*

195

In search of this, haue we three *Princedomes* past,  
That speake out *Tania*, in their accents last ;  
Blacke *Mauritania*, first ; and secondly,  
Swarth *Lusitania* ; next, we did descry  
Rich *Aquitania* : and, yet, cannot find  
The place vnto these longing Nymphes design'd.  
Instruct, and ayde me, great O C E A N V S,  
What land is this, that now appeares to vs ?

200

# O C E A N V S.

This *Land*, that lifts into the temperate ayre  
His snowy cliffe, is <sup>t</sup> *Albion* the faire ;  
So call'd of <sup>u</sup> *Neptunes* son, who ruleth here :  
For whose deare guard, my selfe, (foure thousand yeere,  
Since old *Deucalion's* daies) haue walk'd the round  
About his empire, proud, to see him crown'd  
Aboue my waues.

205

<sup>t</sup> Orpheus in  
his *Argonaut.*  
calls it *Λευκαίον χεῖρον*.  
<sup>u</sup> Alluding to  
the rite of  
stiling princes,  
after the name  
of their  
princedomes :  
so is he still  
*Albion*, and  
*Neptunes*  
sonne that  
gouernes. As  
also his being  
deare to *Neptune*,  
in being  
so imbrac'd by  
him.

At this, the Moone was discovered in the vpper part of the  
house, triumphant in a Siluer throne, made in figure of a  
Pyramis. Her garments White, and Siluer, the dressing of

185, 186 Transposed in the MS 187 words.] words : F2 189  
Whose termination] Whosetermination Fr 191 note 's.' Tacitus,  
Tacitus. Q 206 note 't.' Λευκαίων] Λευκαίων Q, Ff χεῖρον F2 : χεῖρον  
Q : χεῖρον Fr 208 yeere,] yeere) Q, Fr : yeare) F2 209  
daies)] daies, Q, Fr : dayes, F2 211 Aboue Q, MS : About Ff

215 *her head antique ; & crown'd with a Luminarie, or Sphere of  
light : which striking on the clouds, and heightned with  
Siluer, reflected as naturall clouds doe by the splendor of the  
Moone. The heauen, about her, was vaulted with blue silke,  
and set with starres of Siluer which had in them their seuerall  
220 lights burning. The suddaine sight of which, made N I G E R  
to interrupt O C E A N V S, with this present passion.*

## N I G E R.

—O see, our siluer *Starre !*

Whose pure, auspicious light greetes vs, thus farre !

The *Aethio-*  
*pians* wor-  
shipd the  
*Moone*, by  
that surname.  
See *Stepha.*  
*περι πόλεων. in*  
*voce*  
*AFΘIOΠION*  
and his rea-  
sons.

Great *Æthiopia*, Goddess of our shore,

Since, with particular worship we adore

Thy generall brightnesse, let particular grace

Shyne on my zealous *Daughters* : Shew the place,

Which, long, their longings vr'dg'd their eyes to see.

Beautifie them, which long haue Deified thee.

## ÆTHIOPIA.

N I G E R, be glad : Resume thy natiue cheare.

Thy *Daughters* labors haue their period here,

And so thy errors. I was that bright face

235 Reflected by the *Lake*, in which thy *Race*

Read mysticke lines ; (which skill P Y T H A G O R A S

First taught to men, by a reuerberate glasse.)

This blessed Isle doth with that T A N I A end,

Which there they saw inscrib'd, and shall extend

240 Wish'd satisfaction to their best desires.

B R I T A N I A, which the triple world admires,

215 Sphere] *Sphære* Q 225 note surname. Q : surname, Ff *περι*] *περι* Q,  
Ff *πόλεων* W : *πόλεον* Q, Ff. *AFΘIOΠION*] *AFΘIOΠION* Q : *AIΘIOΠION*  
F2 and his reasons om. F2 232 thy F2 : *thy* Q, MS : the Ff  
236 PYTHAGORAS F2 : PITHAGORAS Q, Ff 237 glasse.] glasse) Q, Ff  
241 BRITANIA] BRITANNIA F2 (so 246, 251) admires, F2 : *admires*,  
Q : *admires* Ff

This Isle hath now recouered for her name ;  
 Where raigne those beauties, that with so much fame  
 The sacred M V S E S sonnes haue honored,  
 And from bright H E S P E R V S to E O V S spred. 245  
 With that great name B R I T A N I A, this blest Isle  
 Hath wonne her ancient dignitie, and stile,  
*A world, diuided from the world :* and tri'd  
 The abstract of it, in his generall pride.  
 For were the world, with all his wealth, a ring, 250  
 B R I T A N I A (whose new name makes all tongues sing)  
 Might be a Diamant worthy to inchase it,  
 Rul'd by a S V N N E, that to this height doth grace it :  
 Whose beames shine day, and night, and are of force  
 To blanch an Æ T H I O P E, and reuiue a Cor's. 255  
 His light scientiall is, and (past mere nature)  
 Can salue the rude defects of euery creature.  
 Call forth thy honor'd *Daughters*, then ;  
 And let them, 'fore the Brit[i]aine men,  
 Indent the *Land*, with those pure traces 260  
 They flow with, in their natiue graces.  
 Inuite them, boldly, to the shore,  
 Their beauties shall be scorch'd no more :  
 This *sunne* is temperate, and refines  
 All things, on which his radiance shines. 265

*Here the Tritons sounded, and they danced on shore, euery couple (as they aduanced) seuerally presenting their fans : in one of which were inscribed their mixt Names, in the other a mute Hieroglyphick, expressing their mixed qualities. Which manner of Symbole I rather chose, then Imprese, as 270 well for strangenesse, as relishing of antiquitie, and more applying to that originall doctrine of sculpture, which the Ægyptians are said, first, to haue brought from the* *Diod. Sicul. Herod.*  
 Æthiopians.

255 Cor's] Corse F2  
 shalbe Q

259 Britaine F2, MS  
 273 Ægyptians] Ægiptians Q

263 shall be]



	The Names.	The Symboles.
275 <i>The Queene.</i> <i>Co. of Bedford.</i> <i>La. Herbert.</i> <i>Co. of Derby.</i> <i>La. Rich.</i>	1. { EVPHORIS. AGLAIA. 2. { DIAPHANE. EVCAMPSE. 3. { OCYTE. KATHARE.	1. { A golden tree, laden with fruit. 2. { The figure <i>Icosaedron</i> of crystall. 3. { A payre of naked feet, in a riuier.
280 <i>Co. of Suffolke.</i> <i>La. Bewill.</i> <i>La. Effingham.</i> <i>La. El. Howard.</i> <i>La. Sus. Vere.</i>	4. { NOTIS. PSYCHROTE. 5. { GLYCYTE. MALACIA.	4. { The SALAMANDER simple. 5. { A clowd full of raine, dropping.
285 <i>La. Wroth.</i> <i>La. Walsingham.</i>	6. { BARYTE. PERIPHERE.	6. { An vrne, spheard with wine.

*The names of the OCEANIÆ were*

*Hesiod. in  
Theog.*

	DORIS.	{	CYDIPPE.	{	BEROE.	{	IANTHE.
	PETRAEA.	{	GLAVCE.	{	ACASTE.	{	LYCORIS.
290	OCYRHOE.	{	TYCHE.	{	CLYTIA.	{	PLEXAVRE.

*Their owne single dance ended, as they were about to make choice of their men : One, from the sea, was heard to call 'hem with this charme, sung by a tenor voyce.*

SONG.

295

Come away, come away,  
We grow iealous of your stay :  
If you doe not stop your eare,  
We shall haue more cause to feare  
Syrens of the land, then they  
To doubt the Syrens of the sea.

300

*Here they danc'd with their men, seuerall measures, and cor-ranto's. All which ended, they were againe accited to sea, with a song of two trebles, whose cadences were iterated by a double eccho, from seuerall parts of the land.*

276 fruit] fruit Q 277 *Icosaedron* G : *Isocaedron* Q,  
Ff 285 vrne,] vrne' Q, Ff : vrne F2 287 were] were. Q : were Ff  
289 LYCORIS F2 : LYCORYS Q, Ff 301 cor-ranto's] coranto's F2

SONG.

305

**D**aughters of the subtle fload,  
Doe not let earth longer intertayne you ;  
1. *Ecch.* Let earth longer intertayne you.  
2. *Ecch.* Longer intertayne you.

'Tis to them, inough of good, 310  
That you giue this little hope, to gayne you.  
1. *Ecch.* Giue this little hope, to gayne you.  
2. *Ecch.* Little hope, to gayne you.

If they loue,  
You shall quickly see ; 315  
For when to flight you moue,  
They'll follow you, the more you flee.  
1. *Ecch.* Follow you, the more you flee.  
2. *Ecch.* The more you flee.

If not, impute it each to others matter ; 320  
They are but earth,      } and what you vow'd was water.  
1. *Ecch.* But earth,      } 1. *Ecch.* And what you vow'd  
   } was water.  
2. *Ecch.* Earth.      } 2. *Ecch.* You vow'd was  
   } water.

ÆTHIOPIA.

**I**nough, bright *Nymphs*, the night growes old, 325  
And we are grieu'd, we cannot hold  
You longer light : But comfort take.  
Your father, onely, to the *lake*  
Shall make returne : Your selues, with feasts,  
Must here remayne the *Ocean's* guests. 330  
Nor shall this vaile, the *sunne* hath cast  
Aboue your bloud, more summers last.  
For which, you shall obserue these *rites*.  
Thirteene times thrise, on thirteene nights,

307 intertayne] enteraine F2      311 you.] you Q      312 little  
hope,] little, hope Q      317 flee.] flee Q      322 earth,] comma faint  
in Fr      326 cannot] can not Q      329 Shall make] Shallmake Q

- 335 (So often as I fill my *sphære*  
 With glorious light, throughout the yeere)  
 You shall (when all things else doe sleepe  
 Saue your chast thoughts) with reuerence, steepe  
 Your bodies in that purer brine,  
 340 And wholesome dew, call'd *Ros-marine* :  
 Then with that soft, and gentler fome,  
 Of which, the *Ocean* yet yeelds some,  
 Whereof bright *V E N V S*, *B E A V T I E S* Queene,  
 Is said to haue begotten beene,  
 345 You shall your gentler limmes ore-laue,  
 And for your paines, perfection haue.  
 So that, this night, the yeare gone round,  
 You doe againe salute this ground ;  
 And, in the beames of yond' bright *Sunne*,  
 350 Your faces dry, and all is done.

*At which, in a Daunce they returned to the Sea, where they tooke their Shell ; and, with this full Song, went out.*

## S O N G.

- 355 **N**OW *D I A N*, with her burning face,  
 Declines apace :  
 By which our Waters know  
 To ebbe, that late did flow.  
 Back *Seas*, back *Nymphs* ; but, with a forward grace,  
 Keepe, still, your reuerence to the place :  
 360 And shout with ioy of fauor, you haue wonne,  
 In sight of *Albion*, *N E P T V N E S* sonne.

*So ended the first Masque : which (beside the singular grace of Musicke and Daunces) had that successe in the nobilitie of performance, as nothing needes to the illustration, but the*  
 365 *memorie by whom it was personated.*

342 which, the *Ocean* yet] which the *Ocean*, yet, Q 351 which,]  
 which Q 361 In] in Q 362 Masque:] Masque, Q 364  
 performance,] performance ; Q

## THE SECOND MASQVE.

Which was of BEAVTIE;

Was presented in the same Court, at WHITE-  
HALL, on the Sunday night after the

*Twelfth Night.* 1608.

TWO yeares being now past, that her Maiestie had intermitted these delights, and the third almost come; it was her Highnesse pleasure, againe to glorifie the Court, and command, that I should thinke on some fit presentment, which should answere the former, still keeping them the same persons, the daughters of NIGER, but their beauties varied, according to promise, and their time of absence excus'd, with foure more added to their number.

To which limits, when I had apted my inuention, and being to bring newes of them from the Sea, I induc'd *Boreas*, one of the winds, as my fittest Messenger; presenting him thus.

In a robe of Russet and White mixt, full, and bagg'd; his haire and beard rough, and horride; his wings gray, and full of snow, and ycycles: his mantle borne from him with wyres, and in seuerall puffed; his feet <sup>a</sup> ending in Serpents tayles; and in his hand a leaue-lesse Branch, laden with ycycles.

But before, in midst of the Hall, to keepe the state of the Feast, and Season, I had placed <sup>b</sup> *Ianuarie*, in a throne of siluer; his robe of ash-colour, long, fringed with siluer; a

<sup>a</sup> So *Paus.* in *Eliacis* reports him to haue, as he was carued in *arcu Cipseli*.

<sup>b</sup> See *Iconolog.* di *Cesare Ripa*.

Heading 4 night] night, Q 5 *Twelfth]* *twelfth* Q 3  
pleasure,] pleasure Q 4 command,] command Q 10 them]  
them, Q 13 Russet] *Russet*, Q 14 haire . . . rough] haire,  
. . . rough : Q 15 ycycles : his] icycles. His Q 16 note 'a'  
*Eliacis]* *Eliacis*. Q as he was carued] as he was carued Q, F1 : as  
he was carued F2 *Cipseli]* *Cipselli* Q, Ff : query, *Cypseli* 17  
leaue-lesse] leaueles Q 19 Hall,] *Hall*; Q 20 Season,]  
season; Q note 'b.' See, Q *Cesare* Q : *Cesare* Ff 21  
-colour] -coullor Q, but colour in the c.w (sig C 2 verso)

white mantle; his wings white, and his buskins; in his hand a Lawrell bough; vpon his head an *Anademe* of Lawrell, fronted with the signe *Aquarius*, and the *Character*.  
 25 Who, as *Boreas* bluster'd forth, discouer'd himselfe.

## B O R E A S.

W<sup>H</sup>ich, among these, is A L B I O N, N E P T V N E S  
 sonne?

## I A N V A R I V S.

30 W<sup>H</sup>at ignorance dares make that question?  
 Would any aske, who M A R S were, in the wars?  
 Or, which is H E S P E R V S, among the starres?  
 Of the bright *Planets*, which is S O L? Or can  
 A doubt arise, 'mong creatures, which is Man?  
 35 Behold, whose eyes doe dart *Promethean* fire  
 Throughout this all; whose precepts do inspire  
 The rest with dutie; yet commanding, cheare:  
 And are obeyed, more with loue, then feare.

## B O R E A S.

40 W<sup>H</sup>at Power art thou, that thus informest me?

## I A N V A R I V S.

D<sup>O</sup>'st thou not know me? I too well know thee  
 By thy <sup>a</sup> rude voice, that doth so hoarcely blow;  
 Thy haire, thy beard, thy wings, ore-hil'd with snow,  
 Thy serpent feet, to be that rough *North-wind*,  
 B O R E A S, that to my raigne art still vnkind.  
 I am the Prince of Months, call'd I A N V A R I E;  
 Because by me <sup>b</sup> I A N V S the yeare doth varie,  
 Shutting vp warres, proclayming peace, and feasts,  
 Freedome, and triumphs; making Kings his guests.

a *Ouid. Metam. lib. 6.*  
 neere the end see—*horridus ira, quæ solita est illi, nimirumque domesticæ, vento, &c.*  
 b See the offices and power of *Ianus*, *Ouid. Fast. 1.*

23 bough;] bough, Q      25 Who], Who Q      27 Verse in italic  
 in Q      42 I too well] I, to well, Q      43 note 'a.' *vento,*] *vento.* Q  
 46 that . . . raigne] *that, . . . raigne,* Q      48 note 'b.' *Ianus,*]  
*Ianus.* Q

B O R E A S.

TO thee then, thus, and by thee, to that King,  
That doth thee present honors, doe I bring  
Present remembrance of twelue *Æthiope* Dames :  
Who, guided hither by the *Moones* bright flames,  
To see his brighter light, were to the Sea  
Enioyn'd againe, and (thence assign'd a day  
For their returne) were in the waues to leaue  
Their *blacknesse*, and true *beautie* to receiue.

55

I A N V A R I V S.

60

WHich they receiu'd, but broke their day : and yet  
Haue not return'd a looke of grace for it,  
Shewing a course, and most vnfit neglect.  
Twice haue I come, in pompe here, to expect  
Their presence ; Twice deluded, haue beene faine  
With ° other *Rites* my Feasts to entertaine :  
And, now the third time, turn'd about the yeare,  
Since they were look'd for ; and, yet, are not here.

65

c Two marriages ; the one of the Earle of *Essex*, 1606. the other of the Lord *Hay*, 1607.

B O R E A S.

IT was nor Will, nor Sloth, that caus'd their stay ;  
I For they were all prepared by their day,  
And, with religion, forward on their way :  
When P R O T E V S, ° the gray *Prophet* of the Sea,  
Met them, and made report, how other foure  
Of their blacke kind (whereof their Syre had store)  
Faithfull to that great wonder, so late done  
Vpon their Sisters, by bright *Albion*,  
Had followed them to seeke B R I T A N I A forth,  
And there to hope like fauor, as like worth.  
Which N I G H T enui'd, as done ° in her despight,  
And (mad to see an *Æthiope* washed white)  
Thought to preuent in these ; lest men should deeme  
Her colour, if thus chang'd, of small esteeme.

70

d Read his description, with *Virg. Geor. 4. Est in Carpathio Neptuni gurgite vates, Cæruleus Proteus.*

e Because they were before of her complexion.

66 entertaine] *intertayne* Q  
there, Q 83 colour] *color* Q

67 yeare,] *yeare* Q

79 there]

f To giue  
authoritie to  
this part of  
our fiction,  
*Plinie* hath a  
chap. 95. of  
his 2. booke.  
*Nat. Hist. de*  
*Insulis fluctu-*  
*antibus.* &  
*Card. lib. 1.*  
*de rerum.*  
*variet. cap. 7.*  
reports one to  
be in his time  
knowne, in  
the Lake of  
*Loumond*, in  
*Scotland*. To  
let passe that  
of *Delos*, &c.  
a The daugh-  
ter of *Erec-*  
*theus*, King of  
*Athens*,  
whome  
*Boreas*  
raush'd away,  
into *Thrace*,  
as she was  
playing with  
other virgins  
by the flood  
*Ilissus*: or  
(as some will)  
by the foun-  
taine *Ce-*  
*phisus*.

And so, by malice, and her magicke, tost  
The *Nymphes* at sea, as they were almost lost, 85  
Till, on an Iland, they by chance arriu'd,  
That 'floted in the mayne; where, yet, she' had giu'd  
Them so, in charmes of darknesse, as no might  
Should loose them thence, but their chang'd Sisters sight.  
Whereat the *Twelue* (in pietie mou'd, and kind) 90  
Streight put themselves in act, the place to find;  
Which was the *N I G H T S* sole trust they so will doe,  
That she, with labor, might confound them too.  
For euer since with error hath she held  
Them wandring in the *Ocean*, and so quell'd 95  
Their hopes beneath their toyle, as (desperat now  
Of any least successe vnto their vow;  
Nor knowing to returne to expresse the grace,  
Wherewith they labor to this Prince, and place)  
One of them, meeting me at sea, did pray, 100  
That for the loue of my *a O R Y T H Y I A*,  
(Whose verie name did heat my frostie brest,  
And make me shake my snow-fill'd wings and crest)  
To beare this sad report I would be wonne,  
And frame their iust excuse; which here I haue done. 105

## I A N V A R I V S.

b The violēce  
of *Boreas*,  
*Ouid* excel-  
lently des-  
cribes in the  
place aboue  
quoted. *Hæc*  
*nubila pello,*  
*hæc fræta con-*  
*cutio, nodosaq;*  
*robora verto,*  
*Induroq; niues,*  
*& terras gran-*  
*dine pulso.*  
c According  
to that of *Vir.*  
— *Denuntiat*  
*igneus Euros.*

**W**ould thou had'st not begun, vnluckie *Wind*,  
That neuer yet blew'st goodnesse to mankind;  
But with thy bitter, and too piercing breath,  
Strik'st *b* horrors through the ayre, as sharpe as death. 110

Here a second *Wind* came in, *V V L T V R N V S*, in a blue-  
coloured robe and mantle, pufft as the former, but somewhat  
sweeter; his face blacke, and on his *c* head a red *Sunne*,  
shewing he came from the East: his wings of seuerall colours;  
his buskins white, and wrought with gold. 115

87 note 'f.' fiction,] fiction. Q his] the *F2* *variet.*] *vari et Cap.* Q:  
*vari.* & *cap.* Ff one] one, Q To] to Q *Delos.*] *Delos.* Q 91  
Streight] *Streight*, Q 94 For euer since] *For, euer since,* Q 103  
wings] wings, Q 111 blue-coloured] blue coloured Ff: blew coulored  
Q 114 colours] coullors Q

V V L T V R N V S.

Al horrors vanish, and all name of *Death*,  
 Be all things here as calme as is my breath.  
 A gentler *Wind*, V V L T V R N V S, brings you newes  
 The *Ile* is found, and that the *Nymphs* now vse  
 Their rest, and ioy. The *Nights* black charmes are flowne.  
 For, being made vnto their *Goddesse* knowne,  
 Bright Æ T H I O P I A, the siluer *Moone*,  
 As she was <sup>a</sup> H E C A T E, she brake them soone :  
 And now by vertue of their light, and grace,  
 The glorious *Isle*, wherein they rest, takes place  
 Of all the earth for Beautie. <sup>b</sup> There, their *Queene*  
 Hath raised them a *Throne*, that still is seene  
 To turne vnto the motion of the World ;  
 Wherein they sit, and are, like Heauen, whirl'd  
 About the Earth ; whil'st, to them contrarie,  
 (Following those nobler torches of the Skie)  
 A world of little *Loues*, and chaste *Desires*,  
 Doe light their beauties, with still mouing fires.  
 And who to *Heauens* consent can better moue,  
 Then those that are so like it, *Beautie* and *Loue* ?  
 Hither, as to their new *Elysium*,  
 The spirits of the antique *Greekes* are come,  
*Poets* and *Singe(r)s*, *Linus*, *Orpheus*, all  
 That haue excell'd in <sup>c</sup> knowledge musicall ;  
 Where, set in arbors made of myrtle, and gold,  
 They liue, againe, these beauties to behold.  
 And thence in flowry mazes walking forth,  
 Sing hymnes in celebration of their worth.  
 Whilst, to their songs, two fountaines flow, one hight  
 Of *lasting Youth*, the other *chast Delight*,  
 That at the closes, from their bottomes spring,  
 And strike the ayre to *eccho* what they sing.

120

a She is call'd  
 φωσφόρ,  
 'Εκάτη, by  
 Eurip. in  
 Helena, which  
 is *Lucifera*, to  
 which name  
 we here pre-  
 sently allude.  
 b For the  
 more full and  
 cleare vnder-  
 standing of  
 that which  
 followes, haue  
 recourse to  
 the succeeding  
 pages ; where  
 the *Scene* pre-  
 sents it selfe.

136

c So Terence  
 and the  
 Ancients  
 call'd *Poesy*,  
*Artem*  
*musicam*.

145

124 note 'a' φωσφόρ 'Εκάτη] φωσφόρ. Ε'κάτη Q : φωσφόρ 'Εκάτη F1  
 φωσφόρ 'Εκάτη F2 Helena,] Helena. Q 139 Singers F2 : Singers Q  
 143 thence] thence, Q forth,] forth Q 145 hight] hight Q: height Ff



But, why doe I describe what all must see ?

- 150 By this time, neere thy coast, they floating be ;  
 For, so their vertuous *Goddesse*, the chast *Moone*,  
 Told them, the fate of th' *Iland* should, and soone  
 Would fixe it selfe vnto thy *continent*,  
 As being the place, by destiny fore-ment,  
 155 Where they should flow forth, drest in her attyres :  
 And, that the influence of those holy fires,  
 (First rapt from hence) being multiplied vpon  
 The other *foure*, should make their beauties one.  
 Which now expect to see, great *Neptunes* sonne,  
 160 And loue the miracle, which thy selfe hast done.

*Here, a curtaine was drawne (in which the Night was painted,) and the Scene discover'd, which (because the former was marine, and these, yet of necessitie, to come from the sea) I deuised, should be a(n) Island floting on a calme water. In*  
 165 *the middest thereof was a seate of state, call'd the throne of beautie, erected : diuided into eight squares, and distinguish'd by so many Ionick pilasters. In these Squares the sixteene Masquers were plac'd by couples : behind them, in the center of the Throne was a tralucent Pillar, shining with seuerall-*  
 170 *colour'd lights, that reflected on their backs. From the top of which Pillar went seuerall arches to the Pilasters, that sustained the rooffe of the Throne, which was likewise adorn'd with lights, and gyrlands ; And betweene the Pilasters, in front, little Cupids in flying posture, wauing of wreathes, and*  
 175 *lights, bore vp the Coronice : ouer which were placed eight Figures, representing the Elements of Beauty ; which aduanced vpon the Ionick, and being females, had the Corinthian order. The first was*

#### S P L E N D O R.

- 180 In a robe of *flame* colour, naked brested ; her bright  
 hayre loose flowing : She was drawn in a circle of clouds,

150 thy] thy Q : the Ff 162 painted,] painted. Q discover'd.]  
 discover'd. Q 164 an F2 : an Q 165 middest] midst Q  
 166 diuided into] diuidedinto F1 169 seuerall-colour'd] seuerall  
 colour'd Q : seuerall colour'd F1 : seuerall coloured F2 (so 212) 173  
 gyrlands] gyrlands F2

her face, and body breaking through ; and in her hand a branch, with two <sup>a</sup> *Roses*, a *white*, and a *red*. The next to her was

a The *Rose* is call'd, elegant-lie, by *Achil. Tat. lib. 2.*

φντῶν ἀγλαίσμα, the *splendor of Plants*, and is euery where taken for the *Hieroglyphick*, of Splendor.

SERENITAS.

185

In a garment of bright *skie-colour*, a long tresse, and waued with a vaile of diuers colours, such as the golden skie sometimes shewes : vpon her head a cleare, and faire *Sunne* shining, with rayes of gold striking downe to the feet of the figure. In her hand a <sup>b</sup> *Christall*, cut with seuerall angles, and shadow'd with diuers colours, as caused by refraction. The third

b As this of *Serenity*, applying to the *Opticks* reason of the *Rainbow*, & the *Mythologists* making her the Daughter of *Electra*.

GERMINATIO.

IN greene ; with a *Zone* of gold about her Wast, crowned with *Myrtle*, her haire likewise flowing, but not of so bright a colour : In her hand, a branch of <sup>c</sup> *Myrtle*. Her sockes of greene, and gold. The fourth was

c So *Hor. lib. 1. Od. 4.* makes it the ensigne of the

*Spring. Nunc decet aut viridi nitidum caput impedire myrto, aut flore, terræ quem ferunt solutæ, &c.*

LÆTITIA.

IN a vesture of diuers colours, and all sorts of flowers embroidered thereon. Her sockes so fitted. A <sup>d</sup> *Gyrland* of flowers in her hand ; her eyes turning vp, and smiling, her haire flowing, and stuck with flowers. The fift

d They are euery where the tokens of gladnesse, at al feasts, sports.

TEMPERIES.

IN a garment of *Gold*, *Siluer*, and colours weaued : In one hand shee held a <sup>e</sup> burning *Steele*, in the other, an *Vrne* with water. On her head a gyrland of flowers, Corne, Vine-leaues, and Oliue branches, enterwouen. Her sockes, as her garment. The sixth

e The signe of temperature, as also her girland mixed of the foure Seasons.

183 note 'a' ἀγλαίσμα] ἀγλαίσμα Q, F1: ἀγλαίσμα F2 splendor ... Splendour] splendour ... Splendour Q 187 golden] gloden F2 190 note 'b' Rainbow] Rainbew F1 196 note 'c' Nunc decet] Nuncdecet Q solutæ,] solutæ. Q 205 note 'e.' girland] girland Q: gyrland F2

## VENUSTAS.

210 **I**n a *Siluer* robe, with a thinne subtile vaile ouer her haire,  
 f *Pearles*, with the *ancients*, were the speciall *Hieroglyphicks* of *loue-nesses*, in quibus nitor tantum & læuor expelebantur. g So was the *Lillie*, of which the most delicate Citie of the *Persians* was called *Susæ*: signifying that kind of flower, in their tongue.

## DIGNITAS.

215 **I**n a dressing of state, the haire bound vp with fillets of  
 golde, the garments rich, and set with iewels, and gold ;  
 h The signe of likewise her buskins, and in her hand a <sup>h</sup> *Golden rod*. The  
 honor, and eight  
 dignitie.

## PERFECTIO.

220 **I**n a Vesture of pure *Golde*, a wreath of *Gold* vpon her head.  
 i Both that, & the *Compass* are known ensignes of *perfection*.  
 About her bodie the <sup>i</sup> *Zodiacke*, with the *Signes* : In her hand a *Compass* of golde, drawing a *circle*.  
 On the top of all the *Throne*, (as being made out of all these) stood

## 225 HARMONIA.

**A** Personage, whose dressing had something of all the others, and had her robe painted full of *Figures*. Her head was compass'd with a crowne of *Gold*, hauing in it <sup>k</sup> seuen iewels equally set. In her hand a *Lyra*, whereon she rested.

k She is so describ'd in *Iconolog. di Cesare Ripa*, his reason of 7. iewels, in the crown, alludes to *Pythagoras* his comment, with *Mac. lib. 2. Som. Sci.* of the seuen *Planets* and their *Sphaeres*.

l The inducing of many *Cupids* wants not defence, with the best and most receiued of the *Ancients*, besides *Prop. Stat. Claud. Sudo. Apoll.* especially *Phl. in Icon. Amor.* whom I haue particularly followed, in this description.

211 note 'f.' in quibus F2 : in quibus Q, Fr 213 note 'g.' signifying] signifying Q 232 note 'l' Stat.] Stati. Q Sido.] Sido : Q Amor.] Amor Fr 233 ingenuous Q : ingenious Ff

in the backe part of the *Ile*, a *Groue*, of growne trees laden with golden fruit, which other litle *Cupids* plucked, and threw each at other, whilst on the ground <sup>m</sup> *Leuerets* pick'd <sup>m</sup> They were the notes of *Louelmesse* and sacred to *Venus*. See *Phil.* in that place, mentioned. <sup>n</sup> Of youth. <sup>o</sup> Of pleasure.

vp the bruised apples, and left them halfe eaten. The ground-plat of the whole was a subtle indented *Maze*: And, in the two formost angles, were two *Fountaines*, that ran continually, the one <sup>a</sup> *Hebe's*, the other <sup>o</sup> *Hedone's*: In the *Arbors*, were plac'd the *Musicians*, who represented the *Shades* of the olde *Poets*, and were attir'd in a *Priest*-like habit of *Crimson*, and *Purple*, with *Laurell* gyrlonds.

The colours of the *Masquers* were varied; the one halfe in *Orenge-tawny*, and *Siluer*: the other in *Sea-greene*, and *Siluer*. The bodies and short skirts of *White*, and *Gold*, to 250 both.

The habite, and dressing (for the fashion) was most curious, and so exceeding in riches, as the *Throne* whereon they sat, seem'd to be a Mine of light, stroake from their iewels, and their garments. 255

This *Throne*, (as the whole *Iland* mou'd forward, on the water,) had a circular motion of it owne, imitating that which wee call *Motum mundi*, from the *East* to the *West*, or the right to the left side. For so *Hom. Iliad. M.* vnderstands by δεξιὰ, *Orientalia mundi*: by ἀριστερὰ, *Occidentalìa*. The 260 steps, whereon the *Cupids* sate, had a motion contrary, with *Analogy, ad motum Planetarum*, from the *West* to the *East*: both which turned with their seuerall lights. And with these three varied *Motions*, at once, the whole *Scene* shot it selfe to the land. 265

Above which, the *Moone* was scene in a *Siluer* Chariot, drawne by *Virgins*, to ride in the clouds, and hold them greater light: with the *Signe Scorpio*, and the *Character*, plac'd before her.

239 fruit] fruit Q 247 gyrlonds] gyrlonds F2 250 of Q: on Ff 257 it] its F2 259 M.] μ W 260 δεξιὰ Q, F2: δεξιὰ F1 ἀριστερὰ Q: ἀριστερὰ F1: ἀριστερὰ F2 264 Scene] Scene [pio F1 (see l. 268) 268 Scorpio, and] Scor- | and F1: having omitted ' -pio,' at the beginning of the line, the printer by error put in the missing letters at the beginning of the last line of the preceding paragraph after ' Scene ' (l. 264)

270 The order of this *Scene* was carefully, and ingeniously  
dispos'd; and as happily put in act (for the *Motions*) by  
the *Kings* Master Carpenter. The Painters, I must needs  
say, (not to belie them) lent small colour to any, to attribute  
much of the spirit of these things to their pen'cills. But that  
275 must not bee imputed a crime either to the inuention, or  
designe.

Here the loud *Musique* ceas'd; and the *Musicians*,  
which were placed in the *Arbors*, came forth through the  
*Mazes*, to the other Land: singing this full *Song*, iterated  
280 in the closes by two *Eccho's*, rising out of the Fountaines.

## SONG.

WHen *Loue*, at first, did mooue  
From ° out of *Chaos*, brightned  
So was the world, and lightned,  
As now! *Eccho*. As now! *Ecch*. As now!  
Yeeld, *Night*, then, to the light,  
As *Blacknesse* hath to *Beautie*;  
Which is but the same duety.  
It was ° for *Beauty*, that the World was made,  
And where she raignes, ° *Loues* lights admit no shade.  
*Ecch*. *Loues* lights admit no shade.  
*Eccho*. Admit no shade.

o So is he faind  
by *Orpheus*, to  
haue appear'd  
first of all the  
*Gods*:  
awakened by  
*Clotho*: and  
is therefore  
call'd *Phanes*,  
both by him,  
and *Lactan-  
tius*.

o An agreeing  
opinion, both  
with *Divines*  
and *Philoso-  
phers*, that the  
great *Artificer*  
in loue with  
his owne *Idæa*,  
did, therefore, frame the world.

p Alluding to his name of *Himerus*, and his signification  
in the name, which is *Desiderium post aspectum*: and more then *Eros*, which is onely *Cupido*,  
*ex aspectu amare*.

Which ended, *Vulturnus* the Wind spake to the Riuier  
*Thamesis*, that lay along betweene the shores, leaning vpon  
295 his Vrne (that flow'd with water,) and crown'd with flowers:  
with a blue cloth of *Siluer* robe about him: and was per-  
sonated by Master THOMAS GILES, who made the  
*Daunces*.

283 note 'p.' (misprinted 'o' in text) *Clotho*:] *Clotho*. Q 285 *Eccho*.]  
1 *Ech*. G *Ecch*.] 2 *Ech*. G 286 Yeeld.] Yeeld Q: Yeeld Ff 289 note  
'p.' misprinted 'h' in Fr 291 *Ecch*.] 1 *Ech*. G 292 *Eccho*.] 2 *Ech*. G

V V L T V R N V S.

Rise, aged *Thames*, and by the hand  
 Receiue these *Nymphes*, within the land : 300  
 And, in those curious *Squares*, and *Rounds*,  
 Wherewith thou flow'st betwixt the grounds  
 Of fruitfull *Kent*, and *Essex* faire,  
 That lend thee gyrlands for thy hayre ; 305  
 Instruct their siluer feete to tread,  
 Whilst we, againe to sea, are fled.

With which the *Windes* departed ; and the *Riuer*  
 receiud them into the *Land*, by *couples* and *foures*, their  
*Cupids* comming before them. 310

Their Persons were

The Q V E E N E.	La. A N N E W I N T E R.
La. A R A B E L L A.	La. W I N S O R E.
Co. of A R V N D E L.	La. A N N E C L I F F O R D.
Co. of D E R B Y.	La. M A R Y N E V I L L. 315
Co. of B E D F O R D.	La. E L I Z. H A T T O N.
Co. of M O N T G O M E R Y.	La. E L I Z. G A R R A R D.
La. E L I Z A. G I L F O R D.	La. C H I C H E S T E R.
L. K A T. P E T E R.	La. W A L S I N G H A M.

These dauncing foorth a most curious *Daunce*, full of 320  
 excellent deuice, and change, ended it in the figure of a  
*Diamant*, and so, standing still, were by the *Musicians*,  
 with a second *Song* (sung by a loud *Tenor*) celebrated.

S O N G.

S O beautie on the waters stood,  
 When *loue* had \* seuer'd earth, from flood !  
 So when he parted ayre, from fire,  
 He did with concord all inspire !  
 And then a *motion* he them taught,  
 That elder then himselfe was thought.  
 Which thought was, yet, \* the child of earth,  
 For *loue* is elder then his birth.

\* As, in the  
 creation, he  
 is said, by the  
*ancients*, to  
 haue done.  
 a That is,  
 borne since  
 the world,  
 and, out of  
 those duller  
 apprehensions  
 that did not  
 thinke hee  
 was before.

The song ended ; they danced forth their second dance, more  
subtle, and full of change, then the former ; and so exquisi-  
335 tely performed ; as the Kings maiestie (incited first by his  
owne liking, to that which all others, there present wish'd)  
requir'd them both againe, after some time of dancing with  
the Lords. Which time, to giue them respite, was intermitted  
with song ; first by a treble voyce, in this manner,

340

## S O N G.

\* I make these  
different from  
him, which  
they fayne,  
*cacum cupi-*  
*dine*, or *petu-*  
*lantem*, as I  
expresse  
beneath in the  
third song,  
these being  
chaste *Loues*, that attend a more diuine beautie, then that of *Loues* commune parent.

I F all these C V P I D S, now, were blind  
As is \* their wanton brother ;  
Or play should put it in their mind  
To shoot at one another :  
What prettie battaile they would make,  
If they their objects should mistake  
And each one wound his mother !

Which was seconded by another treble ; thus,

350

I T was no politie of court,  
Albee' the place were charmed,  
To let in earnest, or in sport,  
So many *Loues* in, armed.  
For say, the *Dames* should, with their eyes,  
Vpon the hearts, here, meane surprize ;  
355 Were not the men like harmed ?

To which a tenor answer'd.

## S O N G.

360

Y Es, were the *Loues* or false, or straying ;  
Or beauties not their beautie waighing :  
But here, no such deceit is mix'd,  
Their flames are pure, their eyes are fix'd :  
They doe not warre, with different darts,  
But strike a musique of like harts.

335 (*incited*] *incited* Q: *incited* Ff by] (by Q: (by Ff  
\* *petulantem*,] *petulantem*. Q song.] song. Q

*After which songs, they danc'd galliards, and coranto's ;  
and with those excellent graces, that the musique, appointed 365  
to celebrate them, shew'd it could be silent no longer : but  
by the first tenor, admir'd them thus,*

S O N G.

**H**Ad those, that dwell in error foule,  
And hold \* that women haue no soule,  
But seene these moue ; they would haue, then,  
Said, *Women were the soules of men.*  
So they doe moue each heart, and eye  
With the \* *worlds soule*, true harmony.

\* There hath  
beene such a  
profane para-  
doxe pub-  
lished.  
a The Plato-  
nicks opinion.  
See also *Mac.*  
*lib. 1. and 2.*  
*Som. Scip.*

*Here, they danc'd a third most elegant, and curious dance, and  
not to be describ'd againe, by any art, but that of their owne  
footing : which, ending in the figure, that was to produce the  
fourth, IANVARY from his state saluted them thus,*

I A N V A R I V S.

**Y**Our grace is great, as is your beautie, *Dames ;*  
Inough my *feasts* haue prou'd your thankfull flames.  
Now vse your seate : that seate which was, before,  
Thought stray'ing, vncertayne, floting to each shore,  
And to whose hauing \* euery *clime* laid clayme,  
Each *land*, and *nation* vrged as the ayme  
Of their ambition, *beauties* perfect *throne*,  
Now made peculiar, to this place, alone ;  
And that, by'impulsion of your destinies,  
And his attractiue beames, that lights these skies :  
Who (though with th'*Ocean* compass'd) neuer wets  
His hayre therein, nor weares a beame that sets.

380

\* For what  
countrey is it  
thinks not her  
owne beautie  
fayre, yet ?

Long may his light adorne these happy *rites*  
As I renew them ; and your gracious sights  
Enioy that happinesse, eu'en to enuy,'as when  
*Beautie*, at large, brake forth, and conquer'd men.

390

395

370 note \* *Q* marks '2' in the text, 'b' in the margin, and at l. 374  
similarly 'b' and 'c' 371 then,] then *Q*, *Ff* 378 them]  
them, *Q* 388 destinies] destenies *Q*



*At which they danc'd their last dance, into their Throne againe :  
and that turning, the scene clos'd with this full song.*

## SONG.

400                   S Till turne, and imitate the heauen  
                      In motion swift and euen ;  
                      And as his Planets goe,  
                      Your brighter lights doe so :  
                      May *youth* and *pleasure* euer flow.  
                      But let your state, the while,  
405                   Be fixed as the Isle.

                  C H O. { So all that see your *beauties* sphære,  
                              { May know the '*Elysian* fields are here.  
                      *Ecch.* Th'*Elysian* fields are here.  
                      *Ecch.* *Elysian* fields are here.

404-5 Inset in Q, but not in F   409 *Elysian*] '*Elysian* Q : '*Elysian*  
Fi       After 409 The   end. Q

## APPENDIX XIII

### THE TEXT OF 'THE MASQUE OF BLACKNESS' IN ROYAL MS. 17. B. XXXI.

#### The twelvth nights Reuells.

*Plinie Solinus*, *Ptolomæe*, and of late, *Leo Africanus*, remember vnto vs a river in *Aethiopia*, famous by the name of *Niger*, of w<sup>ch</sup> the People were called *Nigritæ*, nowe *Negros*, and are the blackest Nation of the World. This river taketh his springe owt of a certaine Lake, eastward, and after a longe race falleth into the *Westerne Ocean*.

Hence the Inventon is derivd, and p<sup>r</sup>sented thus. In the end of the designd place, there is drawne vppon a downe right cloth straynd for the *scene* a devise of *Landtscope*, w<sup>ch</sup> openinge in manner of a Curtine, an artificiall sea is seene to shoote foorth it self abroad the roome as if it flowed to y<sup>e</sup> Land. In front of this Sea are placed six *Tritons*, w<sup>th</sup> instrumentes made of antique shells for Musique, and behind them two Sea-maides. Betweene y<sup>e</sup> Maydes a payre of Sea-horses figured to the life put foorth them selues in varied dispositōns ; vppon whose backes are advanced *Oceanus*, and *Niger*, arme, in arme enfolded.

*Oceanus* naked, the cullors of his flesh blew, and shadow'd w<sup>th</sup> a roab of Seagreene. His bodie of a humane forme. His head, and beard gray : hee is gyrlanded w<sup>th</sup> Sea-grasse, and his hand sustaynes a *Trident*.

*Niger* in forme, and coulo<sup>r</sup> of an *Aethiope* blacke : his haire, and rare beard curled ; shadow'd w<sup>th</sup> a blew, and bright mantle, his necke, and wrists adorned w<sup>th</sup> Pearle ; Crowned w<sup>th</sup> an artificiall wreath of Cane, and paper-rush.

These induce the *Masquers*, w<sup>ch</sup> are twelue *Nymphs Negro's*, and y<sup>e</sup> daughters of *Niger*, attended by as manie of the *Oceanie*, who are their Light-bearers

The *Masquers* are placed in an entire concave shell of mother of pearle, curiously made to move on those waters, and guarded (for more ornament) w<sup>th</sup> *Dolphins*, and Sea-monsters of different shapes : on w<sup>ch</sup> in payres their light-bearers are w<sup>th</sup> their lights burninge out of *Murex* shelles, advanced.

The attire of y<sup>e</sup> *Masquers* is a lyke in all w<sup>th</sup>out difference.

Their cullo's azure, and siluer; their hayre thicke, and curled vpriight in tresses lyke *Pyramids*, but retoorninge in the top; with a dressinge of feathers, and Iewells. And for the eare, necke, and wrist, the ornament of y<sup>e</sup> brightest pearle, best settinge of from the blacke

For the Light-bearers, Sea-greene, their faces and armes blew. Their hayres loose, and flowinge, gyrlanded w<sup>th</sup> *Alga*, or Sea-grasse, and y<sup>t</sup> stucke about w<sup>th</sup> braunches of corall, and water-Lillyes.

These thus p'sented. One of the *Tritons* w<sup>th</sup> the two Sea-maydes, beginne to singe to the other lowd Musique. Their voyces beinge a *Tenor*, and two *trebles*.

### The Song

*Sound, sound aloud  
The welcum of the orient Floud  
Into the west :  
Fayre Niger sonne to great oceanus  
Now honored thus,  
w<sup>th</sup> all his beauteous Race :  
who though but black in face,  
yet are they bright,  
And full of life and light ;  
To prove that Beauty best,  
W<sup>ch</sup> not y<sup>e</sup> coullor but y<sup>e</sup> feature  
Assures vnto y<sup>e</sup> Creature.*

W<sup>ch</sup> ended, and the Musique ceassinge *Oceanus* provokes *Niger* as followeth.

### *Oceanus*

Bee silent now the Ceremony's done  
And *Niger*, say, howe comes it lovely sonne  
That thou the *Aethiops* River, so far east  
Art seene to fall in y<sup>e</sup> extreamest West  
Of mee the Kinge of floudes *Oceanus*,  
And in myne Empires hart salute mee thus ?  
What is the end of thy *Herculean* Labo<sup>rs</sup>  
Extended to those Calme, and blessed shores ;

### *Niger*

To doe a kynd, and carefull fathers parte,  
In satisfyinge euery pensiuie harte

Of these my daughters, my most loved Birth ;  
Who, though they were first-formd Dames of Earth,  
And in whose sparcklinge, and refulgent eyes  
The glorious sonne did still delight to rise ;  
Though hee (the best Iudg), and most formal cause  
Of all Dames bewties) in their firme hew's, drawes  
Signes of his fervent'st loue, & therby shewes  
That in their blacke the pfectst Beauty growes ;  
Since the fixt cullo<sup>r</sup> of their curled hayre  
(W<sup>ch</sup> is the heighest grace of Dames most fayre)  
No cares, no Age can chandge, or there display  
The fearfull tincture of abhorred gray.  
Since Death him self (him self beinge pale, & blew)  
Can never alter their most faithful hew ;  
All w<sup>ch</sup> are arguments to prove howe farre  
Their Beauties conquer in great Beauties warre :  
And now howe neere *Divinitie* they bee  
That stand from Passon, or decay so free :  
Yet since the fabulous voyces of some few  
(Poore braynsicke men, stild Poets here w<sup>th</sup> yo<sup>u</sup>)  
Haue with such envy of their graces sunge  
The paynted Beauties, other Empires sprung,  
Lettinge their loose and winged fictions fly  
To infect all Climattes, yea our puritie  
As of one *Phaethon* that fir'd the world  
And that before his heedlesse flames were hurld  
About the *Globe*, the *Aethiops* were as fayre  
As other Dames, nowe blacke w<sup>th</sup> blacke dispayre  
And in respect of their complexõs chaungd  
Are each where since for lucklesse creatures rangd  
W<sup>ch</sup> when my Daughters heard (as woemen are)  
most iealous of their beauties) feare, and Care  
Possest them whole, yea, and beleeevinge them  
They wept such ceaslesse teares into my streame  
That it hath thus farre overflowd his shore  
To seeke them pacience whoe have since eremore,  
As the Sonne riseth, chardg his burninge Throne  
W<sup>th</sup> vollyes of revilinges ; cause hee shone  
On their scorcht cheekes w<sup>th</sup> such intemperat fiers  
And other Dames made Queenes of all desiers.  
To frustrat w<sup>ch</sup> straunge erro<sup>r</sup> oft I sought,  
(Though most in vayne against a settled thought

As woemens are) till they confirmd att length  
 By miracle, what I w<sup>th</sup> soe much strength  
 of Argument resisted : (else they fayn'd  
 For in the lake where their first springe they gaine  
 As they satt coolinge their soft lymbs by night  
 Appeard a face all circumfused w<sup>th</sup> Light  
 Wherein they might decipher through the streame,  
 (And sure they saw't for *Aethiops* never Dreame)  
 These wordes :

*That they a Land must forthw<sup>th</sup> seeke  
 Whose Termination of y<sup>e</sup> Greeke  
 sounds, Tania, Where bright Sol y<sup>t</sup> heatt  
 Their bloodes, doeth neuer rise nor sett,  
 But in his iorney passeth by,  
 And leaues that Climatte of y<sup>e</sup> sky  
 To comfort of a greater light,  
 That formes all beautyes w<sup>th</sup> his sight.*

In search of this haue wee three Princ-doomes past  
 That speake owt *Tania* in their accents last  
 Blacke *Mauritania* first, and secondly  
 Swarth *Lusitania*. Next we did descry  
 Rich *Aquitania*, and yet cannot find  
 The place vnto those longing *Nymphes* designd  
 Instruct and ayd mee great *Oceanus*  
 What land is this that nowe appeares to vs ?

### *Oceanus*

This land that lifts into the tempate ayre  
 Hir snowy Cliffe, is *Albion* the fayre  
 So call'd of *Neptunes* sonne, y<sup>t</sup> ruleth here ;  
 for whose deare guard my self four thousand yeere  
 (Since old *Deucalions* dayes) have walkt y<sup>e</sup> round  
 About his Empire proud to see him crownd  
 Aboue my waves.

At this the *Moone* is discovered in y<sup>e</sup> vpper pte of the  
 house, triumphant, in a Chariot, hir garments white, and siluer,  
 the dressinge of hir head antique, and crownd w<sup>th</sup> lights.  
 To hir *Niger*.

*Niger*

O see o<sup>r</sup> siluer Starre,  
Whose pure auspicious light greetes vs thus farre  
Great *Aethiopia*, Goddess of o<sup>r</sup> store,  
Since w<sup>th</sup> pticular woorshipp wee adore  
Thy generall brightnesse, lett pticular grace  
Shine on my zealous daughters : shew y<sup>e</sup> place  
W<sup>ch</sup> longe their longinges vrgd their eyes to see  
Bewtifie them that long have diedied thee.

*Aethiopia*

*Niger*, bee gladd, resume thy native cheere  
Thy Daughters labo<sup>rs</sup> haue theyr Period here  
And so thy errors. I was that bright face  
Reflected by the Lake, in w<sup>ch</sup> thy Race  
Read *mistick* lynes ; W<sup>ch</sup> skylle *Pithagoras*  
First taught to men by a reverberat glasse.  
This blessed Ille doeth with that *Tania* end  
W<sup>ch</sup> their they sawe inscrib'd : and shall extend  
Wish'd satisfactōn to their best desiers,  
*Britania* w<sup>ch</sup> the triple world admyres  
This Ille hath nowe recovered for his name  
Where raigne the Beauties, y<sup>t</sup> w<sup>th</sup> so much fame  
The sacred *Muses* sonnes haue honored  
And from sweete *Hesperus* to *Eous* spread.  
W<sup>th</sup> that great name *Britania*, this blest Ille  
Hath wonne hir antient dignitie and stile  
A world divided from the world, and tryed  
The abstract of it in his general pride.  
And were the world with all his wealth a ringe,  
*Britania* (whose fresh name makes thunder singe)  
Might bee a *Diamond* woorthy to enchace it,  
Rul'd by a *Sunne*, that to this height doeth grace it  
Whose Beames shine day and night, and are of force  
To blanch an *Aethiop*, and revive a Corse  
His light scientiall is, and past meere Nature  
Can salue the rude defects of euery Creature.

*Call foorth thy honord daughters then  
And lett them fore the Britaine men  
Indent the Land w<sup>th</sup> those pure traces,  
They flow w<sup>th</sup> in their native graces*

*Inuite them boldly to y<sup>e</sup> shore,  
 Their Beauties shalbee scortc't no more.  
 This sonne is tem<sup>p</sup>ate, and refines  
 All thinges on w<sup>ch</sup> his Radiance shines*

Here the *Tritons* sound, and they daunce on shore, euery Couple (as they advance) severally p<sup>r</sup>sentinge their fannes ; in one of w<sup>ch</sup> are inscribd their mixed names, in the other a mute *Hieroglyphick* exp<sup>r</sup>ssinge their mixed qualities w<sup>ch</sup> manner of *Symbole* wee rather choose, then *Impresse*, as well for strangenesse, as relishinge more of antiquitie, and nearer applyinge to y<sup>t</sup> originall doctrine of Sculpture, w<sup>ch</sup> the *Aegiptians* are sayd first to haue derived from the *Aethiopians*.

When their owne Daunce is ended, as they are about to choose their men ; on from the Sea is heard to call them w<sup>th</sup> this songe, sunge by a tenor voyce.

Songe.

*Cum away, cum away,  
 We grow ielalous of your stay :  
 If you doe not stopp yo<sup>r</sup> eare,  
 Wee shall haue more cause to feare  
 Syrens of the Land then they,  
 To doubt the Syrens of y<sup>e</sup> Sea.*

Here they daunce w<sup>th</sup> their men w<sup>ch</sup> beinge pfect they are againe p<sup>r</sup>voked from the Sea w<sup>th</sup> a songe of two *Trebles*, iterated in y<sup>e</sup> fall by a double *Echo*.

Songe.

*Treb. 1 Daughters, of the subtil floud  
 Do not lett earth longer entertaine yo<sup>u</sup>  
 Treb. 2 Ti's to them enough of good  
 That yo<sup>u</sup> geiue this little hope to gaine yo<sup>u</sup>  
 Treb. 1 If they loue  
 Treb. 2 Yo<sup>u</sup> shall quickly see  
 Treb. 1 For when to flight yo<sup>u</sup> moue  
 They'le followe yo<sup>u</sup> y<sup>e</sup> more yo<sup>u</sup> flee  
 Tre. do: If not impute it each to other matter  
 They are but earth, and what yo<sup>u</sup> owed was Water.*

Att this *Aethiopia* speakes againe

*Athiopia*

Enough bright *Nymphes* the night growes old  
And we are greiv'd wee cannot hold  
Yo<sup>u</sup> longer light ; but comfort take,  
yo<sup>r</sup> father only to the Lake  
shall make returne ; yo<sup>r</sup> selues w<sup>th</sup> feastes  
Must here remayne the *Oceans* guests  
Nor shall this vayle the *Sunne* hath cast  
Above yo<sup>r</sup> bloods more Sommers last,  
ffor w<sup>ch</sup> you shall obserue these Rites  
Thirteene tymes thrice, on thirteene nights  
Soe often as I fill my spheare  
W<sup>th</sup> glorious light throughout the yeare  
You shall (when all things ells doe sleepe  
saue yo<sup>r</sup> chast thoughts) w<sup>th</sup> reverence, steepe,  
Yo<sup>r</sup> bodyes in that purer brine  
And holsome dew, called *Ros-Marine*  
Then with that soft, and gentle fome,  
Of w<sup>ch</sup> the *Ocean* yet yeeldes some  
Whereof bright *venus* Beauties Queene  
Is sayd to haue begotten beene,  
You shall yo<sup>r</sup> gentler lymbs ore-laue,  
And for yo<sup>r</sup> paynes pfectōn haue  
Soe that this night the yeare gone round  
You doe againe salute this ground,  
And in the Beames of yond bright Suñe  
Yo<sup>r</sup> faces dry, and all is done.  
W<sup>th</sup> w<sup>ch</sup> in a daunce they returne to the Sea agayne,  
where they take their shell, and w<sup>th</sup> a full songe goe owt

*Song*

Now *Dian* w<sup>th</sup> the burning face  
Declines apace  
By w<sup>ch</sup> our waters know  
To ebb, that late did flow,  
Backe seas, Backe *Nymphs*, but w<sup>th</sup> a forward grace  
Keepe still yo<sup>r</sup> reuerence to y<sup>e</sup> place  
And shout w<sup>th</sup> ioy of fauor you have wonne  
In sight of Albion *Neptuns sonne*.

---

Hos ego versiculos feci.

Ben: Jonson.





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# HYMENAEI

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## THE TEXT

This masque in honour of the wedding of the Earl of Essex with Lady Frances Howard was performed at Court on 5 January 1606, and printed in quarto by Valentine Simmes for Thomas Thorpe early in that year.

The collation is A 1 blank, preserved in the Bodleian copy; A 2 recto, the title-page with the verso blank; A 3 recto to F 2 verso, the text. Four copies of this Quarto have been collated:

(1, 2) Two copies in the British Museum with press-mark C.34.d.3 (the Garrick copy) and C.40.g.13;

(3) The Bodleian copy (formerly Robert Burton's);

(4) The copy in the John Rylands Library, Manchester.

Only one variant has been found, in these copies: for the incorrect '*alterius vltius*' in the note 'a b' on l. 497, the John Rylands copy has '*alterius vtrius*'. The Folio of 1616 reprints '*vltrius*', and the Folio of 1640 corrupts it to '*ulterius*'.

A peculiarity of Valentine Simmes's printing of the Quarto is his use of medial 'v' for 'u', as in 'advantage', 'remov'd', with only a few exceptions,<sup>1</sup> though he retains the initial 'v', as in 'vsed', 'vpon'. He also prints 'than' occasionally for Jonson's usual 'then'.<sup>2</sup>

An uncorrected copy of the Quarto was used for the reprint in the 1616 Folio. After the infamous divorce of the Countess in 1613 Jonson suppressed all references to the original performance. He told Drummond, 'that Epithalamiūm that wants a name jn his Printed Workes was made at the Earl of Essex Mariage'.<sup>3</sup> He shortened the title to *Hymenæi, or The solemnities of Masque and Barriers at a Marriage*, and he struck out from the text all

<sup>1</sup> These are, on D 4 verso and E 1 recto, 'euery' (l. 630), 'siluer', 'Releue' and 'seuerall' (ll. 635, 646, 655), 'Endeuor', 'haue' (ll. 838, 845), and 'diuine' (l. 936).

<sup>2</sup> In ll. 27, 89, 112 note 'a', 254, 273. The Folio copies the first and last of these.

<sup>3</sup> *Conversations with Drummond*, ll. 404-5: see vol. i, p. 143.

mention of the performers, and of his collaborators, Inigo Jones, Alphonso Ferrabosco, and Thomas Giles.<sup>1</sup>

As the Quarto is an authoritative text, we have accepted its readings in the following passages, where the Folio departs from it: 'ingenuous *virgin*' for the 'ingenious *virgin*' of the Folio (l. 181), 'that estate' for 'the state' in note 'h' on line 295, 'these sounds' for 'the sounds' (l. 697), 'satiety' for 'society' (l. 761), 'in this royall spheare' for 'in their royall spheare' (l. 798), 'musique' for 'masque' (l. 876), 'submit to *right*' for 'submit a *right*' (l. 931). The Quarto also preserves a few more of Jonson's classical spellings of Latin derivatives than the Folio does—'praesident' in note \* on l. 40, 'æquall' (l. 205), 'æmulate' (l. 437), and 'fruct' (ll. 615, 728). The Quarto is also more fully punctuated.

<sup>1</sup> See the apparatus criticus at ll. 111, 249, 678, and 860.

# HYMENAEI:

OR

## The Solemnities of *Masque, and Barriers,*

Magnificently performed on the eleventh,  
and twelfth Nights, from Christmas;

At Court:

To the auspicious celebrating of the Marriage-  
*union*, betweene *Robert*, Earle of *Essex*, and  
the Lady *Frances*, second Daughter to  
the most noble Earle of  
*Suffolke*.

By BEN: IONSON.

*Iam veniet Virgo, iam dicetur Hymeneus.*



AT LONDON

Printed by *Valentine Sims* for *Thomas Thorp*.

1606.

The title-page of Robert Burton's copy of the Quarto, 1606



A Lady Masquer in 'Hymenaei'

From the portrait at Welbeck Abbey, in the collection of the Duke of Portland.

# HYMENÆI, OR The solemnities of Masque and Barriers at a *Marriage.*

IT is a noble and iust aduantage, that the things subiected  
to *vnderstanding* haue of those which are objected to  
*sense*, that the one sort are but momentarie, and meere-  
ly taking; the other impressing, and lasting: Else the glorie  
of all these *solemnities* had perish'd like a blaze, and gone  
out, in the *beholders* eyes. So short-liu'd are the *bodies* of  
all things, in comparison of their *soules*. And, though *bodies*  
oft-times haue the ill luck to be sensually preferr'd, they  
find afterwards, the good fortune (when *soules* liue) to be  
vtterly forgotten. This it is hath made the most royall  
*Princes*, and greatest *persons* (who are commonly the *per-*  
*sonaters* of these *actions*) not onely studious of riches, and  
magnificence in the outward celebration, or shew; (which  
rightly becomes them) but curious after the most high, and  
heartie *inuentions*, to furnish the inward parts: (and those  
grounded vpon *antiquitie*, and solide *learnings*) which,  
though their *voyce* be taught to sound to present occasions,  
their *sense*, or doth, or should alwayes lay hold on more  
remou'd *mysteries*. And, howsoeuer some may squemishly  
crie out, that all endeouour of *learning*, and *sharpnesse* in  
these transitorie *deuices* especially, where it steps beyond  
their little, or (let me not wrong 'hem) no braine at all,  
is superfluous; I am contented, these fastidious *stomachs*  
should leaue my full tables, and enioy at home, their cleane

Heading] Or . . . *Marriage*. not in Q      1 subiected] subiected Q  
2 objected] objected Q      16 *learnings*] *learning* F2      21 *deuices*  
especially,] *deuices*, especially F2      22 all, F2: all Q, F1



25 emptie trenchers, fittest for such ayrie tasts : where perhaps a few *Italian* herbs, pick'd vp, and made into a *sallade*, may find sweeter acceptance, than all, the most nourishing, and sound meates of the world.

For these mens palates, let not me answere, O *Muses*. It  
30 is not my fault, if I fill them out *Nectar*, and they runne to *Metheglin*.

*Vaticana bibant, si delectentur.*

All the curtesie I can doe them, is to crie, againe ;

*Prætereant, si quid non facit ad stomachum.*

35 As I will, from the thought of them, to my better subiect.

*On the night of the Masques (which were two, one of Men, the other of Women) the scene being drawne, there was first discovered an Altar ; upon which was inscribed, in letters of gold.*

\* Mystically implying, that both it, the place, and all the succeeding ceremonies were sacred to marriage, or Union ; ouer which *Iuno* was President : to whom there was the like Altar erected, at *Rome*, as shee was called *Iuga Iuno*, in the street, which thence, was named *Iugarius*. See *Fest.* and, at which Altar, the *rite* was to ioyne the married payre with bands of silke, in signe of future concord.

\* *Ioni. Oimæ. Mimæ.*

V N I O N I  
S A C R.

To this Altar entred fūe Pages, attyr'd in white, bearing  
a fūe tapers of virgin waxe ; behind them, one representing  
a bridegroom : His <sup>b</sup> haire short, and bound with partie-  
coloured ribbands, and gold twist : His garments purple,  
and white.

On the other hand, entred H Y M E N (the god of marriage)  
in a saffron-coloured robe, his vnder-vestures white, his  
socks yellow, a yellow veile of silke on his left arme, his

a Those were the *Quinque Cereræ*, which *Plutarch* in his *Quæst. Roman.* mentions to be vsed in nuptials. b The dressing of the *Bridegroom* (with the Ancients) was chiefly noted in that, *Quod tonderetur, Iu. Sat. 6. Iamq̃ à Tonsore magistro Pectoris.* And, *Lucan l. 2.* where he makes *Cato* negligent of the ceremonies in marriage, saith, *Ille nec horrificam sancto dimouit ab ore Cæsariem.*

35 subiect] Subject Q  
President] præident Q  
Fr : Sat. 1.F2

36-39 roman type in Q  
45 note 'b' Iu.] Iu Fi

40 note \*  
Sat. 6. Q: Sat.

head crowned with *Roses*, and <sup>c</sup>*Marioram*, in his right hand <sup>c</sup> See how hee  
a torch of <sup>d</sup>*pine tree*. <sup>d</sup> is called out,  
52 by *Catullus* in

After him <sup>a</sup> youth, attyred in white, bearing another light, of *white thorne* ; vnder his arme, a little wicker *flasket*, shut : behind him two others, in white, the one bearing a *distaffe*, the other a *spindle*. Betwixt these a personated *Bride*, supported, her hayre flowing, and loose, sprinkled with grey ; on her head a *gyrland* of *Roses*, like a turret ; her garments white : and, on her back, a weathers fleece hanging downe : Her *zone*, or girdle about her waste of white wooll, fastned with the *Herculean* knot.

In the midst went the <sup>f</sup> *auspices* ; after them, two that  
 sung, in seuerall-coloured silks. Of which, one bore the  
 water, the other the fire : last of all the <sup>g</sup> Musicians, diuersly  
 attyred, all crowned with Roses ; and, with this song began.

of Virg. in  
*Circe*, where he  
 sayes, *Pro-  
 muba nec cas-  
 tos incendet  
 Pinus amores,  
 and Ouid.*

*Expectet puros pinea tædæ dies.* Though I deny not, there was also *Spinea tædæ*, which *Plinie* calls *Nuptiarum facibus auspiciatissimam*, *Nat. Hist. l. x6. c. x8.* and whereof *Sextus Pompeus Fest.* hath left so particular testimonie. For which, see the following note. e This (by the Ancients) was called *Camillus*, quasi *Minister* (for so that signified in the *Hetrurian* tongue) and was one of the three, which by *Sex. Pompei.* were said to be *Patrimi & Matrini, Pueri prætectati tres, qui nubentem deducunt: Vnus, qui facem præfert ex spinâ albâ, Duo qui tenent nubentem.* To which conferre that of *Var. l. 6. de lingua Lat. Dicitur in nuptiis Camillus, qui Cumerum fert:* as also that of *Fest. l. 3. Cumeram vocabant Antiqui vas quoddam, quod operum in Nuptiis jerebant, in quo erant nubentis vtersia, quod & Camillum dicebant: eo quod sacrorum Ministrum κάμυλον appebabant.* f *Auspices* were those that hand-fasted the married couple: that

καμύλλον *appellabant*. f *Auspices* were those that hand-fasted the married couple: that wished them *good luck*: that took care for the *dowrie*: and heard them profess that they came together, for the cause of children, *Iuven. Sat. 10. Veniet cum signatoribus Auspex*. And, *Lucan. l. 2. Junguntur taciti, contenti Auspice Bruto*. They were also still'd *Pronubi, Proxenetæ, Paganymphæ*. g The customs of *Musike* at *Nuptials*, is clear in all antiquite. *Ter.*

Lucan. l. 2. *Jungerunt uirum, concubitus Auspice Divi.* They were also said to be *Junones*, & *Paranymphs*. g The custome of Musike at Nuptials, is cleere in all antiquitie. *Ter. Adel. Act. 5. Verum hoc mihi mora est, Tibicina, & Hymenæum qui cantent.* And *Clau. in Epithal. Ducant peruigiles carmina Tibia, &c.*

## SONG.

BId all profane away ;  
None here may stay  
To view our *mysteries*,  
But, who themselues haue beene,  
Or will, in time, be seene

52 note 'd' For which] For, which *Fr* 53 note 'e' *Sex.*  
*Sex Fr* 54 wicker *flasket*] wicker-*Flasket* *Q* 62 note  
 'f' hand-fasted] *hyphen faint in F, missing in Q* 63 seuerall-  
 coloured] severall colored *Q*: seuerall coloured *Fr*: severall coloured  
*F2* 64 note 'g' antique.] *Antiquith.* *Q*: antique, *Fr* 66  
*From this point Q prints the verse in italic and the descriptive notes in*  
*roman*

The self-same *sacrifice*.  
 For V N I O N, *Mistris* of these *rites*,  
 Will be obseru'd with eyes,  
 75 As simple as her nights.

CHORVS. { Flie then, all prophane, away,  
 { Flie farre off, as hath the *Day* ;  
 { *Night* her cortine doth display,  
 { And this is H Y M E N S *holiday*.

80 *The song being ended, H Y M E N presented himselfe foremost ; and, after some signe of admiration, began to speake.*

H Y M E N.

W<sup>H</sup>at more then vsuall light  
 (Throughout the place extended)  
 85 Makes I V N O's *fane* so bright !  
 Is there some greater *deitie* descended ?

Or raigne, on earth, those *powers*  
 So rich, as with their beames  
 Grace V N I O N more then our's ;  
 90 And bound her *influence* in their happier streames ?

'Tis so : this same is he,  
 The *king*, and *priest of peace* !  
 And that his *Empresse*, she,  
 That sits so crowned with her owne increase !

95 O you, whose better blisses  
 Haue proou'd the strict embrace  
 Of V N I O N, with chast kisses,  
 And seene it flow so in your happier *race* ;

That know, how well it binds  
 100 The fighting *seedes of things*,  
 Winnes *natures, sexes, minds*,  
 And eu'rie discord in true musique brings :

Sit now propitious *Aides*,  
 To *Rites*, so duely priz'd ;  
 And view two noble *Maides*,  
 Of different sexe, to V N I O N sacrific'd.  
 In honour of that blest *Estate*,  
 Which all good *minds* should celebrate.

105

*Here out of a Microcosme, or Globe, (figuring Man) with a kind of contentious Musique, issued forth the first Masque, of 110 eight men.*

*These represented the foure <sup>a</sup> Humors, and foure Affections, all gloriously attired, distinguisht only by their seuerall Ensignes and Colours ; and, dauncing out on the Stage, in their retourn, at the end of their daunce, drew all their swords, offered to encompassse the Altar, and disturbe the Ceremonies. At which, H Y M E N troubled, spake :*

a That they were personated in men, hath (alreadie) come vnder some Grammaticall exception. But there is more then Grammar

to release it. For, besides that *Humores* and *Affectus* are both Masculine in *Genere*, not one of the *Specialls*, but in some Language is knowne by a masculine word : Again, when their *influences* are common to both *Sexes*, and more generally impetuous in the *Male*, I see not, why they should not, so, be more properly presented. And, for the *Allegorie*, though here it be very cleare, and such as might well escape a candle, yet because there are some, must complaine of darknesse, that haue but thicke eyes, I am contented to hold them this Light. First, as in *naturall bodies*, so likewise in *minds*, there is no disease, or distemperature, but is caused either by some abounding *humor*, or peruerse *affection* ; after the same maner, in *politick bodies* (where *Order*, *Ceremony*, *State*, *Reuerence*, *Deuotion*, are parts of the *Mind*) by the difference, or predominant will of what we (*metaphorically*) call *Humors*, and *Affections*, all things are troubled and confused. These, therefore, were *tropically* brought in, before *Marriage*, as disturbers of that *mysticall bodie*, and the *rites*, which were *soule* vnto it ; that afterwards, in *Marriage*, being dutifully tempered by her *power*, they might more fully celebrate the happinesse of such as lue in that sweet *union*, to the harmonious lawes of Nature and Reason.

## H Y M E N.

S Aue, saue the *virgins* ; keepe your hallow'd lights  
 Vntouch'd ; and with their flame defend our *Rites*. 120  
 The foure vntemp'red *Humors* are broke out,  
 And, with their wild *affections*, goe about

111 *men.*] Men, whose Names in order, as they were then Marshall'd, by Couples, I have *Heraldry* enough to set downe.

- |                      |                      |
|----------------------|----------------------|
| 1 L. WILLOUGHBY.     | Sir THOMAS HOWARD.   |
| 2 LO. WALDEN.        | Sir THOMAS SOMERSET. |
| 3 Sir JAMES HAY.     | Ear. of ARVNDELL.    |
| 4 Ear. of MONGOMERY. | Sir JOHN ASHLY. Q    |

112 note 'a' Grammaticall . . . more then Grammar] Grammatical . . . more than Grammar Q Nature] Nature, Q 113 only . . . Ensignes] only, . . . Ensignes, Q 117 spake :] spake, Q

a Alluding to that opinion of *Pythagoras*, who held, all *Reason*, all *Knowledge*, all *Discourse* of the *Soule* to be meere *Number*. See *Plut. de Plac. Phil.*

To rauish all Religion. If there be  
A Power, like *REASON*, left in that huge Bodie,  
Or little *world of Man*, from whence these came,  
Looke forth, and with thy bright and <sup>a</sup> numerous flame  
Instruct their darknesse, make them know, and see,  
In wronging these, they haue rebell'd 'gainst thee.

*Hereat, REASON, seated in the top of the Globe (as in the*  
130 *braine, or highest part of Man) figur'd in a venerable personage,*  
*her haire white, and trayling to her waste, crowned with lights,*  
*her garments blue, and semined with starres, girded vnto her*  
*with a white bend, fill'd with Arithmeticall figures, in one hand*  
*bearing a Lampe, in the other a bright Sword, descended, and*  
135 *spake :*

# REASON.

**F**Orbeare your rude attempt ; what ignorance  
Could yeeld you so prophane, as to aduance  
One thought in act, against these *mysteries* ?  
Are *VNION'S* <sup>a</sup> *orgies* of so slender price ?  
She that makes *soules*, with *bodies*, mixe in loue,  
Contracts the *world* in one, and therein *I o v e* ;  
Is <sup>b</sup> *spring*, and *end* of all things : yet, most strange !  
Her selfe nor suffers *spring*, nor *end*, nor *change*.  
No wonder, they were you, that were so bold ;  
For none but *Humors* and *Affections* would  
Haue dar'd so rash a venture. You will say  
It was your zeale, that gaue your powers the sway ;  
And vrge the *masqued*, and disguis'd pretence,  
Of sauing bloud, and succ'ring innocence ?  
So want of *knowledge*, still, begetteth iarres,  
When *humorous* earthlings will controll the starres.  
Informe your selues, with safer reuerence,  
To these mysterious *rites*, whose mysticke sence,  
155 *REASON* (which all things, but it selfe, confounds)  
Shall cleare vnto you, from th'authenticke grounds.

a *O'pyia*, with the *Greekes* value the same, that *Ceremonie* with the *Latines* ; and imply all sorts of *rites* : how-soeuer (abusiuely) they haue bin made particular to *Bacchus*. See *Seru.* to that of *Virg. Aeneid.* 4. *Qualis com-motis excita sacris Thyas.*

b *Mac. in som. Scipion. lib. 1.*

126 note 'a' *Plut.*] *Plutarch F2* 135 *spake:*] *spake. Q* 140 note 'a' *O'pyia*] *O'pyia F2* 151 *still, Q:* *still Ff* 155 *selfe,*] *selfe) Q*

*At this, the Humors and Affections sheathed their swords,  
and retired amazed to the sides of the stage, while H Y M E N  
began to ranke the Persons, and order the Ceremonies : And  
R E A S O N proceeded to speake.*

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## R E A S O N.

**T**He Paire, which doe each other side,  
Though (yet) some space doth them diuide,  
This happie *Night* must both make one  
Blest *sacrifice*, to V N I O N.  
Nor is this *Altar* but a signe  
Of one more soft, and more diuine,  
The <sup>a</sup> *Geniall bed*, where H Y M E N keeps  
The solemne *Orgies*, void of sleepes :  
And wildest C V P I D, waking, houers  
With adoration 'twixt the *louters*.  
The *Tead* of white and blooming Thorne,  
In token of encrease is borne :  
As <sup>b</sup> also, with the ominous light,  
To fright all malice from the *Night*.  
Like are the <sup>c</sup> *fire*, and *water*, set ;  
That, eu'n as *moisture*, mixt with *heat*,  
Helpes euerie naturall birth, to life ;  
So, for their *Race*, ioyne *man* and *wife*.  
The <sup>d</sup> blushing *veyle* shewes shamefastnesse  
Th'ingenuous *virgin* should professe  
At meeting with the *man* : Her haire,  
That <sup>e</sup> *flowes* so liberall, and so faire,  
Is shed with grey, to intimate,  
She entreth to a *Matrons* state,  
For which those <sup>f</sup> *utensils* are borne.  
And, that she should not labour scorne,  
Her selfe a <sup>g</sup> *snowie fleece* doth weare,  
And these her <sup>h</sup> *rocke* and *spindle* beare,

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a Properly  
that, which  
was made  
readie for the  
new-married  
*Bride*, and  
was call'd  
*Geniahs*, à  
*Generandis*  
*liberis*. Ser. in  
6. *Æneid*.

b See *Ouid*.  
*Fast. lib. 6*.  
*Sic fatus*,  
*spinam, quâ*  
*tristes pellere*  
*posset A fori-*  
*bus noxas, hæc*  
*eratalba, dedit*.

c *Plutarch. in*  
*Quæst. Rom.*  
and *Var. lib.*  
4. *de ling. Lat.*

d *Plin. Nat.*  
*Hist. lib. 21.*  
cap. 8.

e *Pomp. Fest.*  
*Briss. Hotto.*  
*de Rit. Nup.*

f *Var. lib. 6. de*  
*ling. Lat. and*  
*Fest. in Frag.*

g *Fest. ibid.*  
h *Plutarch. in*  
*Quæst. Rom.*  
& in *Romul.*

167 diuine,] *divine* Q : diuine. Fr : divine. F2 173 encrease]  
increase Q 174 As] And G 176 water,] Water Q 179  
man] *Man*, Q 181 ingenuous Q : ingenious Ff 185 state,]  
state. Q: state. Ff

190

i *Plin. Nat. Hist. lib. 8. cap. 48.*

k That was *Nodus Herculeanus*, which the husband, at night, vntied in signe of good fortune, that he might be happie in propagation of issue, as *Hercules* was, who left seuentie children. See *Fest. in voc. Cingul.*

l *Plutarch. in Quæst. Rom.*

m See *Mart. Capel. lib. 6. de Nupt. Phil. & Mer. in numero Pentade.*

210

To shew, that nothing, which is good,  
Giues checke vnto the highest blood.  
The <sup>i</sup> *Zone* of wooll about her waste,  
Which, in contrarie circles cast,  
Doth meet in one <sup>k</sup> *strong knot*, that binds,  
Tells you, so should all married minds.  
And lastly, these fūe *waxen lights*,  
Imply *perfection* in the rites ;  
For <sup>l</sup> *fūe* the speciall number is,  
Whence hallow'd V N I O N claymes her blisse.  
As being all the summe, that growes  
From the vntied strengths, of those  
Which <sup>m</sup> *male* and *female* numbers wee  
Doe style, and are *first two*, and *three*.  
Which, ioyned thus, you cannot seuer  
In equall parts, but one will euer  
Remaine as common ; so we see  
The binding force of *Vnitie* :  
For which alone, the peacefull gods  
In number, alwaies, loue the oddes ;  
And euen parts as much despise,  
Since out of them all discords rise.

*Here, the vpper part of the Scene, which was all of Clouds, and made artificially to swell, and ride like the Racke, began to open ; and, the ayre clearing, in the top thereof was discouered <sup>n</sup> I V N O, sitting in a Throne, supported by two beautifull <sup>o</sup> Peacocks ; her attyre rich, and like a <sup>p</sup> Queene, a <sup>q</sup> white Diademe on her head, from whence descended a Veyle, and*

n With the *Greekes*, *Iuno* was interpreted to be the ayre it selfe.

And so *Macr.*

*de som. Scipio. li. 1. c. 17.* calls her. *Mar. Cap.* surnames her *Aeria*, of reigning there. o They were sacred to *Iuno*, in respect of their colours, and temper, so like the *Aire*. *Ouid. de Arte Amand. Laudatas ostendit aues Iunonia pennas.* And *Met. li. 2. Habili Saturnia curru In-*

*greditur liquidum pauonibus aethera pictis.* p She was call'd *Regina Iuno* with the *Latines*, because she was *Soror & Coniux Iouis, Deorum & hominum Regis.* q *Reade Apul. describing her, in his 10. of the Asse.*

202 male] Male, Q  
binding-force Q  
'o' colours] colors Q  
tenth booke F2

205 equall] æquall Q  
215 note 'n' Greekes,] Greekes ; Q  
aues] aues Q, Ft : avis F2  
216 Peacockes ;] Peacockes, Q

207 binding force]  
216 note  
note 'q' 10.]

that bound with a <sup>r</sup> Fascia, of seuerall-coloured silkes, set with  
all sorts of iewels, and rayseed in the top with <sup>s</sup> Lillies and  
Roses; in her right hand she held a Scepter, in the other a  
timbrell, at her golden feete the <sup>a</sup> hide of a lyon was placed:  
round about her sate the spirites of the ayre, in seuerall colours,  
making musique: Aboue her the region of fire, with a con-  
tinuall motion, was seene to whirle circularly, and I V P I T E R  
standing in the toppe (figuring the heauen) brandishing his  
thunder: Beneath her the rainebowe, I R I S, and, on the two  
sides eight ladies, attired richly, and alike in the most celesti-  
all colours, who represented her powers, as shee is the <sup>b</sup> gouernesse  
of marriage, and made the second masque. All which, vpon  
the discoverie, R E A S O N made narration of.

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where he makes her say, *His ego nigrantem commista grandine nimbum Desuper infundam, & tonitru cælum omne ciebo.* <sup>s</sup> Lillies were sacred to Iuno, as being made white with her milke, that fell vpon the earth, when Ioue tooke Hercules away, whom by stealth he had layd to her brest: the Rose was also call'd Iunonia. <sup>a</sup> So was she figur'd at Argos, as a Step-mother insulting on the spoyles of her two Prunigni, Bacchus and Hercules. <sup>b</sup> See Virg. *Aeneid.* lib. 4. *Iunoni ante omnes cui vincla iugaha curæ:* and in another place, *Dant signum prima & Tellus, & Pronuba Iuno:* And Ouid. in *Phyll. Epist.* *Iunonemque toris quæ præsidei alma Maritis.*

## R E A S O N.

ANd see, where I V N O, whose great name  
Is V N I O, in the anagram,  
Displayes her glistening state, and chaire,  
As she enlightned all the ayre!  
Harke how the charming tunes doe beate  
In sacred concords 'bout her seate!  
And loe! to grace what these intend,  
Eight of her noblest powers descend,  
Which are <sup>c</sup> enstil'd her faculties,  
That gouerne nuptiall mysteries;  
And weare those masques before their faces,  
Lest, dazeling mortalls with their graces

235

240

<sup>c</sup> They were all eight call'd by particular surnames of Iuno, ascribed to her for some peculiar property in marriage, as somewhere after is more fitly declared.

218 note 'r' Bend,] Bend; Q colours] colors Q to her] to her, Q  
218 seuerall-coloured] severall color'd Q: seuerall coloured F1: severall  
coloured F2 220-230 other . . . narration of. printed in roman by Fr  
221 note 'a' Bacchus,] BACCHVS, Q 223 musique:] Musique, Q  
228 note 'b' toris Editor: terris Q, Ff 238 intend,] intend. Fr



As they approach them, all *mankind*  
 Should be, like C V P I D, strooken blind.  
 245 These O R D E R waites for, on the ground,  
 To keepe, that you should not confound  
 Their measur'd steppes, which onely moue  
 About th'harmonious sphære of L O V E.

250 *Their descent was made in two great cloudes, that put forth  
 themselves seuerally, and (with one measure of time) were seene  
 to stoupe, and fall gently downe vpon the earth. The maner  
 of their habites, came after some statues of I V N O, no lesse  
 airy, then glorious. The dressings of their heads, rare; so  
 255 likewise of their feete: and all full of splendor, soueraignty, and  
 riches. Whilst they were descending, this song was sung at  
 the altar.*

## S O N G.

THESE, these are they,  
 260 Whom *humour* and *affection* must obey;  
 Who come to decke the *geniall Bower*,  
 And bring, with them, the gratefull *Hower*  
 That crownes such meetings, and excites  
 The *married Paire* to fresh delights:  
 265 As *Courtings, Kissings, Coyings, Othes, and Vowes,*  
*Soft Whisperings, Embracements, all the Ioyes,*  
*And melting Toyes,*  
 That chaster L O V E *allows.*  
 C H O. Haste, haste, for H E S P E R V S his head downe bowes.

270 *The Song ended, they daunced forth in paires, and each paire  
 with a varied and noble grace; to a rare and full musique of  
 twelue Lutes: led on by O R D E R, the seruant of R E A S O N,  
 who was, there, rather a Person of Ceremony, than Vse. His*

245 strooken] *strooken Q* After 249 *Q inserts* The names of the  
 eight Ladies, as they were after orderd (to the most conspicuous shew)  
 in their Daunces, by the rule of their staturs; were the

Co. of MONGOMERY.	La. KNOLLES.
Mi. CI. SACKVILLE.	La. BERKLEY.
La. DOR. HASTINGS.	La. BLANCH SOMERSET.
Co. of BEDFORD.	Co. of RUTLAND.

254 *then*] *than Q* 260 *humour*] *Humor Q* 270-278 *The Song*  
 ... *spake.* printed in roman in *Q*, *Fr* 270 *The*] *This G*

under-Garment was blue, his upper white, and painted full of Arithmetically, and Geometrically Figures; his Hayre, and 275 Beard long, a Starre on his forehead, and in his hand a Geometrically Staffe: To whom, after the Daunce, REASON spake.

## REASON.

CONuey them, ORDER, to their places, 280

And ranke them so, in seuerall traces,

As they may set their mixed Powers

Vnto the Musique of the Howers;

And THESE, by ioyning with them, know

In better temper how to flow: 285

Whilst I (from their abstracted Names)

Report the vertues of the Dames.

First <sup>a</sup>CVRI comes to decke the Brides faire Tresse.

Care of the oyntments <sup>b</sup>VNXIA doth professe.

<sup>c</sup>IVGA, her office to make one of twaine:

<sup>d</sup>GAMELIA sees that they should so remaine.

<sup>a</sup> This Surname Iuno receiud of the Sabines; from them, the Romanes gaue it her: of the Speare, which

(in the Sabine tongue) was called *Curs*, and was that, which they nam'd *Hasta Celibaris*, which had stuck in the body of a slain Sword-player, and wherewith the Brides head was drest, wherof *Fest. in Voce Celibar.* giues these reasons, *Vi quemadmodum illa conuincta fuerit cum corpore Gladiatoris, sic ipsa cum viro sit; vel quia Matronæ Iunonis Curitis in tutelâ si(n)t, quæ ita appellabatur à ferenda hasta: vel quod fortes viros genituras ominetur; vel quod nuptiali iure imperio viri subijcitur Nubens, quia Hasta summa armorum, & imperij est, &c.* To most of which *Plutarch* in his *Quæst. Rom.* consents, but adds a better in *Romul.* That when they diuided the Brides haire with the point of the Speare, *σύμβολον εἶναι τοῦ μετὰ μάχης καὶ πολεμικῶς τὸν πρῶτον γάμον γενέσθαι, it noted their first Nuptialles (with the Sabines) were contracted by force, and as with enemies.* Howsoever, that it was a Custome with them, this of *Ouid. Fast. lib. 2.* confirms. *Comat Virgineas hasta recurua comas.* <sup>b</sup> For the Surname of *Vnxia*, we haue *Mart. Capel.* his testimony, *De Nupt. Phil. & Mercu. lib. 2. quod vnctionibus præest:* As also *Seruius, libro quarto Aneid.* where they both report it a fashion with the Romanes, that before the new-married Brides entred the houses of their Husbands, they adorned the postes of the gates with wollen tawdries, or fillets, and anointed them with oyles, or the fat of wolues, and bores; being superstitiously possess, that such oyntments had the vertue of expelling euills from the familie: and thence were they called *Vxores, quasi Vnxores.* <sup>c</sup> She was named *Iuga*, *propter Iugum* (as *Seruius* sayes) for the yoke which was impos'd, in Matrimony, on those that were married, or (with *Sex. Pomp. Fest.*) *quod Iuges sunt eiusdem Iugi Pares, vnde & Coniuges,* or in respect of the *Altar* (to which I haue declar'd before) sacred to *Iuno*, in *Vico Iugario.*

<sup>d</sup> As shee was *Gamelia*, in sacrificing to her, they tooke away the gall, and threw it behind the *Altar*; intimating, that (after marriage) there should be knowne, no bitterness, nor hatred betweene the ioyned couple, which might diuide, or separate them: See *Plutarch. Connub. Præ.* This Rite I haue somewhere following touch't at.

288 note 'a' drest.] drest. Q *Celibar.*] *Celibar.* Q: *Celibar.* Ff in tutelâ sint Editor: in tutelâ sit Q, Ff. quod nuptiali Q: quod nuptiali Ff *Quæst. Q: Quæst. Ff* σύμβολον F2: σύμβολον Q, F1 εἶναι] εἶναι Q, Ff τὸν Q, F2: τὸν F1 γενέσθαι F2: γενέσθαι Q, F1 and and as Q, Ff Fast.] Fast F1 290 note 'c' Coniuges.] Coniuges, Q, Ff to which] which G 291 note 'd' (after marriage)] (after Marriage) Q: (after marriage, F1: after marriage, F2

e The title of *Ite dūca* shee had amongst them, quōd ad sponsi ades, sponsas comitabatur; or was a Protectresse of their iourney. *Mart. Capel. De Nupt. Philolo. & Mercur. libro secundo.* f The like of *Domiduca*, quōd ad optatas domus duceret. *Mart. ibid.* g *Cinxia*, the same *Author* giues vnto her, as the *Defendresse* of *Maides*, when they had put off their girdle, in the *Bridall chamber*; To which, *Festus. Cinxia Junonis nomen sanctum habebatur in Nuptijs, quōd vnto Coniugij solutio erat Cinguli, quo noua Nuptia erat cincta.* And *Arnobius*, a man most learned in their Ceremonies, lib. 3. aduers. Gent. saith, *Vnchomibus superest Vnxia. Cingulorum Cinxia replicationi.* h *Tela* signifies *Perfecta*, or, as some translate it, *Perfectrix*; with *Iul. Pol. libr. 3. Onomast.* "Ἡρα τελεία valewes *Iuno Præses Nuptiarum*: who saith, the *Attribute* descends of *τέλειος*, which (with the *Ancients*) signified *Mariage*, and thence, were they calld *τέλειοι* that entred into that estate. *Seruius* interprets it the same with *Gamela*, *Æneid. 4. ad verb. Et Iunone secundā*: But it implies much more, as including the facultie to mature and perfect; See the Greeke *Scholaste* on *Pind. Nem. in Hym. ad Thyæum Vlixæ filium Argi.* τέλειος δὲ ὁ γάμος διὰ τὸ κατασκευάζειν τὴν τελειότητα τοῦ βίου: that is, *Nuptials* are therefore calld *τέλειοι*, because they effect *Perfection* of life, and do note that maturity which should be in *Matrimony*. For before *Nuptials*, she is calld *Iuno παρθένος*, that is, *Virgo*; after *Nuptials*, *τελεία*, which is *Adulta*, or *Perfecta*.

Faire <sup>e</sup> I T E R D V C A leades the *Bride* her way;  
And <sup>f</sup> D O M I D V C A home her steppes doth stay;  
<sup>g</sup> C I N X I A the *maid*, quit of her *Zone*, defends;  
<sup>h</sup> T E L I A (for H Y M E N) perfects all, and ends.

By this time, the Ladies were payred with the Men; and the whole Sixteene rank'd forth, in order, to daunce: and were with this song prouok'd.

## SONG.

300

NOW, now, beginne to set  
Your spirits in actiue heate;  
And, since your hands are met,  
Instruct your nimble feete,  
In motions, swift, and meete,

305

The happy ground to beate:

CHORVS. { Whilst all this Roofe doth ring,  
And each discording string,  
With euery varied voyce,  
In V N I O N doth reioyce.

310

Here, they daunced forth a most neate and curious measure,  
full of Subtilty and Deuce; which was so excellently performed,  
as it seemed to take away that Spirit from the Inuen-

292 note 'e' *Philolo.*] *Philolog. Q*

*aduers.] aduers. Q, F2: ad vers. F1*

note 'h' *Onomast. Q, F2: Onomast. F1*

*Ἡρα τελεία F2 Iuno Q: Iuno! F1: Iuno. F2*

*Q: the state Ff secundā] secundā F2*

*calld τέλειοι] calld τέλειοι F1*

*τέλεια] τέλεια Q, Ff*

*Adulta F2: adulta Q, F1*

298 this] this Q: the Ff

294 note 'g' quōd] quod Q

*Cingulorum] Cingulorum Q*

295

*that estate*

*to mature] too mature F1*

*Adulta F2: adulta Q, Ff*

307 string, F2: String, Q:

tion, which the Inuention gaue to it : and left it doubtfull, whether the Formes flow'd more perfectly from the Authors braine, or their feete. The straines were all notably different, <sup>315</sup> some of them formed into Letters, very signifying to the name of the Bridegrome, and ended in manner of a chaine, linking hands : To which, this was spoken.

## REASON.

S Vch was <sup>i</sup> the *Golden Chaine* let downe from *Heauen* ;

And not those linkes more euen,  
Then these : so sweetly temper'd, so combin'd

By V N I O N, and refin'd.  
Here no contention, enuy, grieve, deceit,  
Feare, iealousie haue weight ;  
But all is peace, and loue, and faith, and blisse :

What harmony like this ?  
The gall, behinde the altar quite is throwne ;  
This sacrifice hath none.

Now no affections rage, nor humors swell ;  
But all composed dwell.

O I V N O, H Y M E N, H Y M E N, I V N O ! who  
Can merit with you two ?

Without your presence, V E N V S can doe nought,  
Saue what with shame is bought ;

No father can himselfe a parent show,  
Nor any house with prospe'rous issue grow.

O then ! What deities will dare  
With H Y M E N, or with I V N O to compare ?

*omnia quæ sequuntur, cunctaque hic vnus fulgor illuminet, & in vniuersis apparcat, vt in multis speculis, per ordinem positis, vultus vnus; Cumque omnia continuis successionibus se sequantur, degenerantia per ordinem ad inum meandi: inuenietur pressius intuenti à summo Deo usque ad ultimam rerum faciem vna mutuis se vinctulis religans, & nusquam interrupta connexio. Et hæc est Homeri Catena aurea, quam pendere de cælo in terras Deum iussisse commemorat. To which strength and euennesse of connexion, I haue not absurdly likened this vnitng of Humours, and Affections, by the sacred Powers of Marriage.*

320 note 'i' Homer] HOMER, Q. Pla.] Plat. F2 Theæteto Editor  
with which Editor: Jonson's MS. probably had 'w<sup>th</sup> w<sup>ch</sup>.' Macrob.]  
Macrob, Q: Macrob Ff specially] especially F2 Som. Scip. Q:  
Sum. Scip. F1: som. Scip. F2 Humours] Humors Q 325 Feare]  
Feare F1 337 prospe'rous] prosp'rous Q

i Mentioned  
by Homer *Iliad*.  
θ. which many  
haue inter-  
preted  
diuersely: al  
Allegorically,  
*Plat. in Theæteto*,  
vnder-  
teto, vnder-  
stands it to be  
the *Sunne*,  
<with> which  
while he  
circles the  
world in his  
course, all  
things are safe,  
and pre-  
serued:  
330 others vary it.  
*Macrob.* (to  
whose inter-  
pretation, I  
am specially  
affected in my  
Allusion) con-  
siders it thus:  
335 in *Som. Scip.*  
*libr. 1 cap. 14.*  
*Ergo cum ex*  
*summo Deo*  
*mens, ex mente*  
*anima sit;*  
*anima verò &*  
*condat, & vita*  
*compleat*

- 340 *The speach being ended, they dissolu'd: and all tooke forth  
other persons, (men, and women,) to daunce other measures,  
galliards, and corranto's; the whilst this song importun'd  
them to a fit remembrance of the time.*

## SONG.

- 345 **T**Hinke, yet, how *night* doth wast,  
How much of time is past,  
What more then winged hast  
Your selues would take,  
If you were but to tast  
350 The ioy, the night doth cast  
(O might it euer last)  
On this bright *virgin*, and her happy *make*.

*Their Daunces yet lasting, they were the second time im-  
portun'd, by speach.*

355

## REASON.

\* *Stella  
Veneris, or  
Venus, which  
when it goes  
before the  
Sunne, is  
call'd Phos-  
phorus, or*

*Lucifer; when it followes, Hesperus, or Noctifer (as Cat. translates it.) See Cic. 2. de Nat. Deor.  
Mar. Cap. de Nup. Phi. & Mer. l. 8. The nature of this starre Pythagoras first found out: and  
the present office Clau. expresseth in Fescen. Attollens thalamis Idalium iubar dilectus Veneri  
nascitur Hesperus.*

**S**Ee, see! the bright \* *Idalian* starre,  
That lighteth *louers* to their warre,  
Complaynes, that you her influence loose;  
While thus the night-sports you abuse.

360

## HYMEN.

\* It was a  
custome for  
the man to  
stand there,  
expecting the  
approch of his  
*Bride*. See  
*Hotto. de Rit.*

*Nupt.*

a Alluding to that of *Virgil. Æneid. 4. Prima & Tellus, & Pronuba Iuno Dan  
signum: fulsere ignes, & conscius æther Connubij, &c.*

**T**He longing *bridegroome*, \* in the porch,  
Shewes you againe, the bated torch;  
And thrice hath I v n o <sup>a</sup> mixt her *ayre*  
With *fire*, to summon your repayre.

## REASON.

365

SEe, now shee cleane with-drawes her light ;  
 And (as you should) giues place to *night*,  
 That spreads her broad, and blackest wing  
 Vpon the world, and comes to bring  
 A \* thousand seuerall-colour'd *loues*,  
 Some like sparrowes, some like doues,  
 That hop about the *nuptiall-roome*,  
 And flutt'ring there (against you come)  
 Warme the chaste *bowre*, which <sup>b</sup> C Y P R I A strowes,  
 With many a lilly, many a rose.

\* Stat. in Epit.  
*Fulcra, torosq̃  
 deæ, tenerum  
 premit agmen  
 Amorum.*  
 And Claud. in  
*Epith. Pen-  
 nati passim  
 pueri, quo  
 quemq̃ vocauit  
 umbra, iacent.*

Both which, proue the Ancients faynd many *Cupids*. Reade also *Prop. Ele. 29. l. 2.* <sup>b</sup> *Venus* is so induced by *Stat. Claud.* and others, to celebrate nuptials.

## HYMEN.

HASTE therefore, haste, and call, away :  
 The gentle *night* is prest to pay  
 The vsurie of long delights,  
 Shee owes to these protracted *rites*.

380

*At this (the whole scene being drawne againe, and all couer'd with cloudes, as a night) they left off their entermixed dances, and return'd to their first places ; where, as they were but beginning to moue, this song, the third time, vrg'd them.*

385

## SONG.

OW Know to end, as to beginne :  
 A minutes losse, in *loue*, is sinne.  
 These *humours* will the night out-weare  
 In their owne pastimes here ;  
 You doe our *rites* much wrong,  
 In seeking to prolong  
 These outward pleasures :  
 The *night* hath other treasures

390

370 seuerall-colour'd] *seuerall-colour'd* Q: seuerall colour'd *Fr*: seuerall colour'd *F2* note\* which,] which *F2* 382 night)] *Night,*) Q  
 389 *humours*] *Humors* Q

395 Then these (though long conceal'd)  
 Ere day, to be reueal'd.  
 Then, know to end, as to beginne ;  
 A minutes losse, in *loue*, is sinne.

Here they danc'd their last dances, full of excellent delight and  
 400 change, and, in their latter straine, fell into a faire orbe, or  
 circle ; R E A S O N standing in the midst, and speaking.

## R E A S O N.

H E R E stay, and let your sports be crown'd :  
 The perfect'st figure is the round.  
 405 Nor fell you in it by aduenter,  
 When R E A S O N was your guide, and center.  
 This, this that beauteous \* C E S T O N is  
 Of *louers* many-colour'd blisse.  
 Come H Y M E N, make an inner ring,  
 And let the *sacrificers* sing ;  
 Cheere vp the faint, and trembling *Bride*,  
 That quakes to touch her *Bridegroom's* side :  
 Tell her, what I V N O is to I O V E,  
 The same shall shee be to her *loue* ;  
 His wife : which we doe rather measure  
 \* A name of *dignitie*, then *pleasure*.  
 Vp youths, hold vp your lights in ayre,  
 And shake abroad <sup>b</sup> their flaming hayre.  
 Now moue vnited, and, in gate,  
 As you (in paires) doe front the *state*,  
 With gratefull *honors*, thanke his *grace*  
 That hath so glorified the place :  
 And as, in *circle*, you depart  
 Link'd *hand in hand* ; So, *heart in heart*,  
 May all those *bodies* still remayne  
 Whom he (with so much sacred payne)

\* *Venus*  
 girdle, men-  
 tioned by  
*Homer. Ili. ξ.*  
 which was  
 fain'd to be  
 variously  
 wrought with  
 the needle,  
 and in it  
 wouen *Loue*,  
*Desire*, *Sweet-*  
*nesse*, soft *Par-*  
*lee*, *Graceful-*  
*nesse*, *Per-*  
*swasion*, and  
 all the *Powers*  
 of *Venus*.

a See the  
 wordes of  
*Ælius Verus*,  
 in *Spartian*.

b So *Cat. in*  
*Nupt. Iul. &*  
*Manly* hath  
 it. *Viden', ut*  
*faces splendi-*  
*das quatunt*  
*comas ?* and  
 by and by  
 after, *aureas*  
*quatunt*  
*comas*.

No lesse hath bound within his realmes  
 Then they are with the O C E A N S streames.  
 Long may his V N I O N find increase  
 As he, to ours, hath deign'd his peace.

430

*With this, to a soft strayne of musique, they pac'd once about,  
 in their ring, euery payre making their honors, as they came  
 before the state : and then dissoluing, went downe in couples,  
 led on by H Y M E N, the Bride, and Auspices following, as  
 to the nuptiall bower. After them, the musicians with this* 435  
*song, of which, then, onely one staffe was sung ; but because*  
*I made it both in forme, and matter to emulate that kind of*  
*poeme, which was call'd \* Epithalamium, and (by the*  
*ancients) vs'd to be sung, when the Bride was led into her*  
*chamber, I haue here set it downe whole : and doe heartily*  
*forgiue their ignorance whom it chanceth not to please.*  
*Hoping, that nemo doctus me iubeat Thalassionem verbis*  
*dicere non Thalassionis.*

\* It had the  
 name à Thala-  
 mo, dictum est  
 autem, θάλαμος  
 cubiculum  
 Nuptiale  
 primo suo  
 significatu,  
 παρὰ τὸ  
 θάλλειν ἄμα,  
 quod est simul  
 gemalem vitam  
 agere. Scal. in  
 Poet.

## E P I T H A L A M I O N.

**G**lad time is at his point arriu'd,  
 For which loues hopes were so long-liu'd.

445

Lead, H Y M E N, lead away ;  
 And let no obiect stay,  
 Nor banquets (but sweet kisses)  
 The turtles from their blisses.  
 \* 'Tis C V P I D calls to arme ;  
 And this his last alarme.

Shrinke not, soft *Virgin*, you will loue,  
 Anon, what you so feare to proue.

This is no killing warre,  
 To which you pressed are ;  
 But fayre and gentle strife  
 Which *louers* call their life.

\* This Poeme  
 had for the  
 most part  
 Versum inter-  
 calarem, or  
 Carmen Amœ-  
 bæum : yet  
 that not  
 alwaies one,  
 but often-  
 times varied,  
 and some-  
 times  
 neglected in  
 the same song,  
 as in ours you  
 shall finde  
 obserued.

436 After 'song', G inserts the first verse of the Epithalamion of which,  
 then, onely] Of this SONG then only G 437 emulate] æmulate Q  
 438 note\* παρὰ] παρὰ FI θάλλειν F2 : θάλλειν Q : θάλλειν FI ἄμα]  
 ἄμα Q, FI : ἄμα F2 447 Lead,] Lead Q : Lead Ff 449  
 banquets] Banquets, Q 451 note\* intercalarem,] intercalarem. Q



'Tis C V P I D cries to arme ;

And this his last *alarme*.

460

Helpe, *youths*, and *virgins*, helpe to sing

The prize, which H Y M E N here doth bring,

And did so lately <sup>a</sup>rap

From forth the *mothers lap*,

To place her by that side

465

Where shee must long abide.

On H Y M E N, H Y M E N call,

This night is H Y M E N's all.

See, H E S P E R V S is yet in view !

What *starre* can so deserue of you ?

470

Whose light doth still adorne

Your *Bride*, that, ere the *morne*,

Shall farre more perfect be,

And rise as bright as he ;

When <sup>b</sup>(like to him) her *name*

475

Is chang'd, but not her flame.

Haste, tender *lady*, and aduenter ;

The couetous *house* would haue you enter,

That it might wealthy bee,

And you, her <sup>c</sup>mistris see :

480

Haste your owne good to meet ;

And <sup>d</sup>lift your golden feet

Aboue the *threshold*, high,

With prosperous *augury*.

Now, *youths*, let goe your pretty armes ;

485

The place within chant's other charmes.

Whole showers of *roses* flow ;

And *violets* seeme to grow,

Strew'd in the chamber there,

As V E N V S meade it were.

490

On H Y M E N, H Y M E N call,

This *night* is H Y M E N's all.

a The *Bride* was  
alwayes fain'd, to be  
raush'd, *ex gremio*  
*matris*: or (if shee were  
wanting) *ex proxima*  
*necessitudine*, because  
that had succeeded  
well to *Romulus*, who,  
by force gat wiues for  
him, and his, from the  
*Sabines*. See *Fest* and  
that of *Catul*. *Qui*  
*rapis teneram ad*  
*virum virginem*.

b When he is *Phos-*  
*phorus*, yet the same  
starre, as I haue  
noted before.

c At the entrance of  
the *Bride*, the cus-  
tome was to giue her  
the keyes, to signifie  
thatshee was absolute  
*Mistris* of the place,  
and the whole disposi-  
tion of the *family* at  
her care, *Fest*.

d This was also an-  
other *rite* : that she  
might not touch the  
*threshold* as shee  
entred, but was lifted  
ouer it. *Seruius* saith,  
because it was sacred  
to *Vesta*, *Plut. in*  
*Quaest. Rom.* remem-  
bers diuers causes.  
But that, which I  
take to come nearest  
the truth, was onely  
the auoyding of  
*Sorcerous* drugs, vs'd  
by *Witches* to be  
bury'd vnder that  
place, to the destroy-  
ing of *marriage*-  
*Amitie*, or the Power  
of generation. See  
*Alexand. in Genialibu.*  
and *Christ. Lardus*  
vpon *Catul*.

461 Helpe,] *Helpe* Q : *Helpe* Ff 463 note 'a' *necessitudine*,]  
*Necessitudine*. Q 480 note 'c' *Mistris*] *Mistresse* Q 482 note  
'd' nearest] ne erest Fr generation.] generation, Fr

Good *Matrons*, that so well are knowne

To aged *husbands* of your owne,

Place you our *Bride* to night ;

And \* snatch away the *light* :

That <sup>a</sup> shee not hide it dead

Beneath her *spouse's* bed ;

Nor <sup>b</sup> he reserue the same

To helpe the *funerall flame*.

495

\* For this, looke *Fest.*  
*in Voc. Rapt.*

a b *Quo viroq, mors*  
*propinqua alterius*  
*utrius captari putatur,*  
*Fest. ibid.*

So, now you may admit him in ;

The act he couets, is no sin,

But chaste, and holy loue,

Which H Y M E N doth approue :

Without whose hallowing fires

All aymes are base desires.

On H Y M E N, H Y M E N call,

This night is H Y M E N's all.

505

Now, free from *vulgar* spight, or noyse,

May you enioy your mutuall ioyes ;

510

Now, you no feare controules,

But lips may mingle *soules* ;

And soft embraces bind,

To each, the others mind :

Which may no power vntie,

Till one, or both must die.

515

And, looke, before you yeeld to slumber,

That your delights be drawne past number ;

“ Ioyes, got with strife, increase.

Affect no sleepey peace ;

520

But keepe the *Brides* fayre eyes

Awake, with her owne cryes,

Which are but *mayden*-feares :

And kisses drie such teares.

Then, coyne them, 'twixt your lips so sweet,

525

And let not *cockles* closer meet ;

497 note 'a b' *utrius* corr. Q: *ultrius* Q originally, Fr: *ulterius* Fz  
525 'twixt] twixt Q, Fr

\* A frequent surname of Venus not of the place, as *Cypria*: but *quod parere faciat*, ἡ τὸ κτεῖν παρῆχουσα *Theop. Phurnut.* and the *Grammarians* vpon *Homer.* See them.

a *Deus Naturæ, siue gignendi.* And is the same in the male, as *Iuno* in the female. Hence *Genialis Lectus, qui nuptijs sternitur, in honorem Genij. Fest. Genius meus, quia me genuit.*

b She hath this facultie giuen her, by all the Ancients. See *Hom. Iliad. θ. Lucret. in prim. Vir. in 2. Georg. &c.*

Nor may your murmuring *loues*  
Be drown'd by \* *C Y P R I S* *doues* :  
Let *ivy* not so bind  
As when your armes are twin'd :  
That you may both, e're day,  
Rise perfect euerie way.

And I *V N O*, whose great *powers* protect  
The *marriage-bed*, with good effect  
The labour of this *night*  
Blesse thou, for future light :  
And, thou, thy happie charge,  
Glad <sup>a</sup> *G E N I V S*, enlarge ;  
That they may both, e're day,  
Rise perfect euerie way.

And <sup>b</sup> *V E N V S*, thou, with timely seed  
(Which may their after-comforts breed)  
Informe the gentle wombe ;  
Nor, let it proue a tombe :  
But, e're ten *moones* be wasted,  
The *birth*, by *C Y N T H I A* hasted.  
So may they both, e're day,  
Rise perfect euerie way.

And, when the *babe* to light is showne,  
Let it be like each *parent* knowne ;  
Much of the *fathers* face,  
More of the *mothers* grace ;  
And either *grandsires* spirit,  
And fame let it inherit.  
That men may blesse th'*embraces*,  
That ioyned two such *races*.

Cease *youths*, and *virgins*, you haue done ;  
Shut fast the dore : And, as they soone  
To their *perfection* hast,  
So may their ardors last.

555

560

528 note\* παρῆχουσα *W* : παῖρχουσα *Q*, *FI* : παῖρχουσα *F2*  
*F2* : *Homer, Q, FI* 550 be . . . *parent* be, . . . *Parent, Q*  
two *Q* : to *Ff*

So eithers strength out-liue  
 All losse that *Age* can giue :  
 And, though full yeares be told,  
 Their formes grow slowly old.

**H**itherto extended the first nights *Solemnitie*, whose 565  
 grace in the execution, left not where to adde vnto it,  
 with wishing: I meane, (nor doe I court them) in those,  
 that sustain'd the *nobler* parts. Such was the exquisit per-  
 formance, as (beside the *pompe*, *splendor*, or what we may  
 call *apparelling* of such *Presentments*) that alone (had all 570  
 else beene absent) was of power to surprize with delight, and  
 steale away the *spectators* from themselues. Nor was there  
 wanting whatsoeuer might giue to the *furniture*, or *comple-*  
*ment*; eyther in *riches*, or strangenesse of the *habites*, deli-  
 cacie of *daunces*, magnificence of the *scene*, or diuine rapture 575  
 of *musique*. Onely the enuie was, that it lasted not still, or  
 (now it is past) cannot by imagination, much lesse descrip-  
 tion, be recouered to a part of that *spirit* it had in the  
 gliding by.

Yet, that I may not vtterly defraud the *Reader* of his 580  
 hope, I am drawne to giue it those briefe touches, which may  
 leaue behind some shadow of what it was: And first of the  
*Attyses*.

That, of the Lords, had part of it (for the fashion) taken  
 from the *antique Greeke* statue; mixed with some *moderne* 585  
 additions: which made it both gracefull, and strange. On  
 their heads they wore *Persick* crownes, that were with scroles  
 of *gold-plate* turn'd outward, and wreath'd about with a  
*carnation* and *siluer* net-lawne; the one end of which hung  
 carelesly on the left shoulder; the other was trick'd vp 590  
 before, in seuerall degrees of foulds, betweene the plates,  
 and set with rich iewels, and great pearle. Their bodies  
 were of *carnation* cloth of *siluer*, richly wrought, and cut to

566 execution,] Exequution Q      569 *splendor*] *Splendour* Q  
 578 *spirit*] *Spirit*, Q      588 outward,] outward; Q      590  
 shoulder;] shoulder, Q      591 plates] plaits W      592 pearle]  
 pearles F2

expresse the *naked*, in manner of the *Greeke Thorax* ; girt  
 595 vnder the breasts with a broad *belt* of cloth of gold, im-  
 brodered, and fastened before with iewels : Their Labels  
 were of *white* cloth of siluer, lac'd, and wrought curiously  
 betweene, sutable to the vpper halfe of their sleeues ;  
 whose nether parts, with their bases, were of *watchet* cloth  
 600 of siluer, chev'rond all ouer with lace. Their Mantills were  
 of seuerall-colour'd silkes, distinguishing their qualities, as  
 they were coupled in payres ; the first, *skie colour* ; the  
 second, *pearle colour* ; the third, *flame colour* ; the fourth,  
*tawnie* : and these cut in leaues, which were subtilly tack'd  
 605 vp, and imbrodered with *Oo's*, and betweene euerie ranke  
 of leaues, a broad siluer lace. They were fastened on the  
 right shoulder, and fell compasse downe the back in gracious  
 folds, and were againe tyed with a round knot, to the fastning  
 of their swords. Vpon their legges they wore *siluer* Greagues,  
 610 answering in worke to their Labells ; and these were their  
*accoutrements*.

The Ladies *attyre* was wholly new, for the inuention, and  
 full of glorie ; as hauing in it the most true impression of a  
*celestiall* figure : the vpper part of *white* cloth of siluer,  
 615 wrought with *I V N O E S* *birds* and *fruits* ; a loose vnder-  
 garment, full gather'd, of *carnation*, strip't with *siluer*, and  
 parted with a golden *Zone* : beneath that, another flowing  
 garment, of *watchet* cloth of siluer, lac'd with gold ; through  
 all which, though they were round, and swelling, there yet  
 620 appeared some touch of their delicate *lineaments*, preseruing  
 the sweetnesse of *proportion*, and expressing it selfe beyond  
 expression. The *attyre* of their heads did answer, if not  
 exceed ; their haire being carelesly (but yet with more art,  
 then if more affected) bound vnder the circle of a rare and  
 625 rich *Coronet*, adorn'd with all varietie, and choise of iewels ;  
 from the top of which, flow'd a transparent *veile*, downe to  
 the ground ; whose verge, returning vp, was fastened to

595 breasts] Breasts, Q      601 seuerall-colour'd] severall colour'd  
 Q, F2 : seuerall colour'd Fr      615 *fruits*] *Fruits* Q      615-16 vnder-  
 garment, full gather'd] vnder garment, full gather'd Q      622 heads]  
 Heads, Q      624 rare] rare, Q      626 transparent] transparent Q

either side in most sprightly manner. Their shooes were *Azure*, and gold, set with Rubies and Diamonds ; so were all their garments ; and euerie part abounding in ornament. 630

No lesse to be admir'd, for the grace, and greatnesse, was the whole *Machine* of the *Spectacle*, from whence they came : the first part of which was a *ΜΙΚΡΟΚΟΣΜΟΣ*, or *Globe*, fill'd with *Countreys*, and those gilded ; where the *Sea* was exprest, heightned with siluer waues. This stood, or rather 635 hung (for no *Axell* was seene to support it) and turning softly, discouered the first *Masque* (as wee haue before, but too runningly declared) which was of the *men*, sitting in faire *composition*, within a *mine* of seuerall metalls : To which, the lights were so placed, as no one was seene ; but 640 seemed, as if onely *REASON*, with the splendor of her crowne, illumin'd the whole Grot.

On the sides of this (which began the other part) were placed two great *Statues*, fayned of gold, one of *ATLAS*, the other of *HERCVLES*, in varied postures, bearing vp 645 the Clouds, which were of *Releue*, embossed, and tralucent, as Naturalls : To these, a cortine of painted clouds ioyned, which reach'd to the vpmost roofe of the Hall ; and sodainely opening, reueal'd the three *Regions* of *Ayre* : In the highest of which, sate *IVNO*, in a glorious throne of 650 gold, circled with *Comets*, and fierie *Meteors*, engendred in that hot and drie *Region* ; her feet reaching to the lowest : where, was made a *Rainebow*, and within it, *Musicians* seated, figuring *airie* spirits, their habits various, and resembling the seuerall colours, caused in that part of the *aire* 655 by reflexion. The midst was all of darke and condensed clouds, as being the proper place, where *Raine*, *Haile*, and other watrie *Meteors* are made ; out of which, two concaue clouds, from the rest, thrust forth themselues (in nature of those *Nimbi*, wherein, by *Homer*, *Virgil*, &c. the gods are 660 fain'd to descend) and these carried the eight *Ladies*, ouer

634 gilded] guilded Q      636 hung] hung, Q      637 *Masque*] *Masque*, Q  
 641 her] the F2      652 lowest : where,] lowest,  
 where Q      657 place,] Place Q      660 *Virgil*] *Virgil* Q

a *Atlas*, and  
*Hercules*, the  
 Figures men-  
 tioned before

the heads of the two <sup>a</sup> *Termes* ; who (as the engine mou'd)  
 seem'd also to bow themselues (by vertue of their shadowes)  
 and discharge their shoulders of their glorious burden :  
 665 when, hauing set them on the earth, both they and the  
 clouds gathered themselues vp againe, with some rapture  
 of the *beholders*.

But that, which (as aboue in place, so in the beautie) was  
 most taking in the *Spectacle*, was the *sphere of fire*, in the  
 670 top of all, encompassing the *ayre*, and imitated with such  
 art and industrie, as the *spectators* might discern the  
 Motion (all the time the *Shewes* lasted) without any Mouuer ;  
 and that so swift, as no eye could distinguish any colour of  
 the light, but might forme to it selfe fiew hundred seuerall  
 675 hiewes, out of the tralucent bodie of the *ayre*, obiected be-  
 twixt it, and them.

And this was crown'd with a statue of I V P I T E R, the  
*Thunderer*.

680 ON the next *Night*, whose *solemnitie* was of *Barriers* (all  
 mention of the former being vtterly remoued and taken  
 away) there appeared, at the lower end of the *Hall*, a Mist

662 engine] *Ingine Q*      665 they] *they, Q*      669 fire.] *Fire ; Q*  
 671 art] *art, Q*      673 and that] *and, that Q*      After 678 the  
 following passage of *Q* was cancelled in *Ff*.

The *Designe*, and *Act* of all which, together with the *Deuice* of their  
*Habits*, belongs properly to the *Merit*, and *Reputation* of Maister YNYGO  
 IONES ; whom I take modest occasion, in this fit place, to remember, lest  
 his owne worth might accuse mee of an ignorant neglect from my silence.

And here, that no mans Deservings complain of iniustice (though I  
 should have done it timelier, I acknowledge) I doe for honours sake, and  
 the pledge of our Friendship, name Ma. ALPHONSO FERABOSCO, a Man,  
 planted by himselfe, in that divine *Spheare* ; & mastring all the spirits  
 of *Musique* : To whose iudiciall Care, and as absolute Performance,  
 were committed all those Difficulties both of *Song*, and otherwise.  
 Wherein, what his Merit made to the Soule of our *Invention*, would aske  
 to be exprest in Tunes, no lesse ravishing then his. *Vertuous* friend, take  
 well this abrupt testimonie, and thinke whose it is : It cannot be Flat-  
 terie, in me, who never did it to *Great ones* ; and lesse then Love, and  
 Truth it is not, where it is done out of *Knowledge*.

The Daunces were both made, and taught by Maister THOMAS GILES ;  
 and cannot bee more approv'd, then they did themselves : Nor doe I  
 want the will, but the skill to commend such *Subtilties* ; of which the  
*Spheare*, wherein they were acted, is best able to iudge.

What was my part, the Faults here, as well as the Vertues must speake.

*Mutare dominum nec potest Liber notus.*

Before 679 *G* inserts title THE BARRIERS.      679 *Barriers*] *Barriers, Q*,  
 680 former . . . remoued] former, . . . remov'd, *Q*

made of delicate perfumes ; out of which (a battaile being sounded vnder the stage) did seeme to break forth two *Ladies*, the one representing *Truth*, the other *Opinion* ; but both so alike attired, as they could by no note be distinguish'd. The colour of their garments were blue, their socks white ; they were crown'd with wreaths of Palme, & in their hands ech of them sustain'd a Palm-bough. These, after the Mist was vanisht, began to examine each other curiously with their eyes, and approching the state, the one expostulated the other in this manner.

## T R V T H.

W<sup>H</sup>o art thou, thus that imitat'st my grace,  
In steps, in habite, and resembled face ?

## O P I N I O N.

Graue <sup>a</sup> *time*, and *industry* my parents are ;  
My name is T R V T H, who through these sounds of *warre*  
(Which figure the wise minds discursiue fight)  
In mists by *nature* wrapt, salute the light.

## T R V T H.

I am that T R V T H, thou some illusiue spright ;  
Whom to my likenesse, the black sorceresse *night*  
Hath of these drie, and empty fumes created.

## O P I N I O N.

Best *Herald* of thine owne birth, well related :  
Put me and mine to prooffe of words, and facts,  
In any question this faire *houre* exacts.

## T R V T H.

I challenge thee, and fit this time of *loue*,  
With this *position*, which T R V T H comes to proue ;  
That the most honor'd state of *man* and *wife*,  
Doth farre exceede th'insociate *virgin*-life.

695

a *Truth* is  
fained to be  
the daughter  
of *Saturne* :  
who, indeed,  
with the  
Ancients, was  
no other then  
*Time*, and so  
his name al-  
ludes, *Κρόνος*,  
*Plut.* in *Quæst.*  
To which con-  
ferre the  
*Greeke Adage*,  
*ἀγει δὲ πρὸς*  
*φῶς τὴν ἀλή-*  
*θειαν χρόνος.*

705

710

685 note] Note, Q      688 hands] hands, Q      696 note 'a'  
of om. Q      Ancients,] Auntients Q      *Quæst.* Q: *Quest.* F1      τὴν F2 :  
τὴν Q, F1      697 these] these Q: the Ff      698 fight] sight G



## O P I N I O N.

I take the aduerse part ; and she that best  
715 Defends her side, be T R V T H by all confest.

## T R V T H.

It is confirm'd. With what an equall brow  
To T R V T H, <sup>b</sup> O P I N I O N's confident ! and how,  
Like T R V T H, her habite shewes to sensuall eyes !  
But whosoe're thou be, in this disguise,  
Cleare T R V T H, anon, shall strip thee to the heart ;  
And shew how mere *phantasticall* thou art.

<sup>b</sup> Hippocrat.  
in a certaine  
epistle to  
*Philopœm.*  
describeth  
her, *Muherem,*  
*quæ non mala*  
*videatur, sed*  
*audacior*  
*aspectu &*  
*conciatior.*  
To which,  
*Cesare Ripa*  
in his *Icono-*  
*log.* alludeth,  
in these words,  
*Faccia, ne*  
*bella, ne dis-*  
*piaceuole, &c.*

Know then, the first *production* of things,  
Required *two*, from mere *one* nothing springs :  
Without that knot, the *theame* thou gloriest in,  
(Th'vnprofitable *virgin*) had not bin.  
The golden tree of *marriage* began  
In *paradise*, and bore the fruit of *man* ;  
On whose sweet branches *angells* sate, and sung,  
730 And from whose firme roote all *society* sprung.  
L o v e (whose strong vertue wrapt *heau'ns* soule in *earth*,  
And made a *woman* glory in his birth)  
In *marriage*, opens his inflamed brest ;  
And, lest in him *nature* should stifled rest,  
735 His *geniall* fire about the world he darts ;  
Which lippes with lippes combines, and hearts with hearts.  
*Marriage* L o v e's obiect is ; at whose bright eyes  
He lights his torches, and call's them his *skies*.  
For her, he wings his shoulders ; and doth flie  
740 To her white bosome, as his *sanctuary* :  
In which no lustfull finger can profane him,  
Nor any earth, with blacke *eclipses* wane him.  
She makes him smile in sorrowes, and doth stand  
'Twixt him, and all wants, with her siluer hand.  
745 In her soft lockes, his tender feet are tied ;  
And in his fetters he takes worthy pride.

718 note ' b ', *Cesare*] *Cæsare* Q, Ff *ne . . . ne*] *né . . . né* G 718  
O P I N I O N's O P I N I O N's Q, F2: O P I N I O N S Ff 724 *two*,] *Two* ; Q  
728 fruit] *fruit* Q 744 *Twixt*] *Twixt* Q: *Twixt* Ff

And as *geometricians* haue approou'd  
 That *lines*, and *superficies* are not moou'd  
 By their owne forces, but doe follow still  
 Their *bodies* motions ; so the selfe-lou'd will 750  
 Of man, or woman should not rule in them,  
 But each with other weare the *anademe*.  
*Mirrors*, though deckt with diamants, are nought worth,  
 If the like formes of things they set not forth ;  
 So *men*, or *women* are worth nothing, neither, 755  
 If eithers eyes and hearts present not either.

## O P I N I O N.

Vntouch'd *virginitie*, Laugh out ; to see  
 Freedome in fetters plac'd, and vrg'd 'gainst thee.  
 What griefes lie groning on the *nuptiall* bed ? 760  
 What dull satietie ? In what sheets of lead  
 Tumble, and tosse the restlesse *married paire*,  
 Each, oft, offended with the others aire ?  
 From whence springs all-deuouring auarice,  
 But from the cares, which out of *wedlocke* rise ? 765  
 And, where there is in *lifes* best-tempred fires  
 An end, set in it selfe to all desires,  
 A settled quiet, freedome neuer checkt ;  
 How farre are *married liues* from this effect ?  
 ° E V R I P V S, that beares shippes, in all their pride,  
 'Gainst roughest windes, with violence of his tide,  
 And ebbes, and flowes, seuen times in euery day,  
 Toyles not more turbulent, or fierce then they.  
 And then, what rules *husbands* præscribe their *wiues* !  
 In their eyes circles, they must bound their liues. 775  
 The *moone*, when farthest from the *sunne* she shines,  
 Is most refulgent ; neerest, most declines :  
 But your poor *wiues* farre off must neuer rome,  
 But wast their beauties, neere their *lords*, at home :

c A narrow  
 sea, betweene  
*Aulis*, a port  
 of *Bœotia*, and  
 the Isle  
*Eubœa*. See  
*Pom. Mela. li.*  
 2.

761 satietie] *Satietie* Q : societie Ff 767 An end] And End Q  
 768 checkt ;] *checkt*, Q 771 'Gainst F2 : Gainst Q : Gainst Fr  
 774 præscribe] prescribe F2 779 lords,] Lords, Q : lords Fr :  
 Lords F2

- 780 And when their *lords* range out, at home must hide  
 (Like to beg'd *monopolies*) all their pride.  
 When their *lords* list to feed a serious fit,  
 They must be serious ; when to shew their wit  
 In iests, and laughter, they must laugh and iest ;  
 785 When they wake, wake ; and when they rest, must rest.  
 And to their *wiues men* giue such narrow scopes,  
 As if they meant to make them walke on ropes :  
 No tumblers bide more perill of their neckes  
 In all their trickes ; then *wiues* in *husbands* checkes.  
 790 Where *virgins*, in their sweet, and peacefull state  
 Haue all things perfect ; spinne their owne free *fate* ;  
 Depend on no proud *second* ; are their owne  
*Center*, and *circle* ; Now, and alwayes one.  
 To whose example, we doe still heare nam'd  
 795 One *god*, one *nature*, and but one *world* fram'd,  
 One *sunne*, one *moone*, one element of *fire*,  
 So, of the rest ; one *king*, that doth inspire  
*Soule*, to all *bodies*, in this royall spheare :

## T R V T H.

- 800 And where is *marriage* more declar'd, then there ?  
 Is there a band more strict, then that doth tie  
 The *soule*, and *body* in such vnity ?  
*Subiects* to *soueraignes* ? doth one mind display  
 In th'ones obedience, and the others sway ?  
 805 Beleeue it, *marriage* suffers no compare,  
 When both estates are valew'd, as they are.  
 The *virgin* were a strange, and stubborne thing,  
 Would longer stay a *virgin*, then to bring  
 Her selfe fit vse, and profit in a *make*.

810

## O P I N I O N.

How she doth erre ! and the whole heau'n mistake !  
 Looke, how a flower, that close in closes growes,  
 Hid from rude cattell, bruised with no ploughes,

781 Like] Most like G  
 Q : their Ff

782 fit, F2 : Fit Q : fit Fr

798 this

Which th'ayre doth stroke, *sun* strengthen, *showres* shoot  
higher,

It many *youths*, and many *maydes* desire ; 815

The same, when cropt by cruell hand, <'t)is wither'd,

No *youths* at all, no *maydens* haue desir'd :

So a *virgin*, while vntouch'd she doth remaine,

Is deare to hers ; but when with bodies staine

Her chaster flower is lost, she leaues to appeare 820

Or sweet to *young men*, or to *maydens* deare.

That conquest then may crowne me in this warre,

*Virgins*, O *virgins*, flie from H Y M E N farre.

## T R V T H.

*Virgins*, O *virgins*, to sweet H Y M E N yeeld, 825

For as a lone vine, in a naked field,

Neuer extolls her branches, neuer beares

Ripe grapes, but with a headlong heauinesse weares

Her tender body, and her highest sproote

Is quickly leuell'd with her fading roote ; 830

By whom no *husbandmen*, no *youths* will dwell ;

But if, by fortune, she be married well

To th'elme her *husband*, many *husbandmen*,

And many *youths* inhabit by her, then :

So whilst a *virgin* doth, vntouch't, abide 835

All vnmanur'd, she growes old, with her pride ;

But when to equall *wedlocke*, in fit time,

Her fortune, and endeuor lets her clime,

Deare to her *loue*, and *parents* she is held.

*Virgins*, O *virgins*, to sweet H Y M E N yeeld. 840

## O P I N I O N.

These are but words ; hast thou a knight will trie

(By stroke of armes) the simple *veritie* ?

## T R V T H.

To that high prooffe I would haue dared thee. 845

Ile strait fetch *champions* for the *bride* and *me*.

## O P I N I O N.

The like will I doe for *Virginity*.

- Here, they both descended the hall, where at the lower end, a  
 850 march being sounded with drummes and phifes, there entred  
 (led forth by the Earle of Nottingham, who was lord high  
 Constable for that night, and the Earle of Worc'ster, Earle  
 Marshall) sixteene knights, armed, with pikes, and swords;  
 their plumes, and colours, carnation and white, all richly  
 855 accoutred; and making their honors to the state, as they  
 march'd by in paires, were all rank'd on one side of the  
 hall. They plac'd, sixteene others like accoutred for riches,  
 and armes, onely that their colours were varied to watchet,  
 and white; were by the same Earles led vp, and passing  
 860 in like manner, by the state, plac'd on the opposite side.

By this time, the barre being brought vp, T R V T H  
 proceeded.

## T R V T H.

- Now ioyne; and if this varied triall faile,  
 865 To make my T R V T H in wedlockes praise preuaile,  
 I will retire, and in more power appeare;  
 To cease this strife, and make our question cleare.

855 accoutred; accoutred, Q: accoutred, Ff 857 plac'd,] plac'd,  
 Q: plac'd Ff 859 were] who were F3 After 860 the following  
 passage of Q was cancelled in Ff: Whose Names (as they were given to  
 me, both in Order, and Orthographie) were these.

## TRVTH.

Duke of LENNOX.  
 Lo. EFFINGHAM.  
 Lo. WALDEN,  
 Lo. MOVNTEAGLE.  
 Sir THO. SOMERSET  
 Sir CHAR. HOWARD.  
 Sir IOHN GRAY.  
 Sir THO. MOVNSON.  
 Sir IOHN LEIGH.  
 Sir ROB. MAVNSELL.  
 Sir EDW. HOWARD.  
 Sir HEN GOODYERE  
 Sir ROGER DALISON.  
 Sir FRAN. HOWARD.  
 Sir LEW. MAVNSELL.  
 Mr. GVNTERET.

## OPINION.

Earle of SVSSEX.  
 Lo. WILLOUGHBY.  
 Lo. GERRARD.  
 Sir ROB. CAREY.  
 Sir OL. CRVMWEL.  
 Sir WIL. HERBERT.  
 Sir ROB. DREWRY  
 Sir WI. WOODHOUSE.  
 Sir CAREY REYNOLDS.  
 Sir RIC. HOUGHTON.  
 Sir WIL. CONSTABLE.  
 Sir THO. GERRARD.  
 Sir ROB. KYLLEGREW.  
 Sir THO. BADGER.  
 Sir THO. DVTTON.  
 Mr. DIGBIE.

Whereat OPINION insulting, followed her with this speech.

## OPINION.

I, doe : it were not safe thou shouldst abide : 870  
This speakes thy *name*, with shame to quit thy side.

*Heere the champions on both sides addresst themselves for  
fight, first single ; after three to three : and performed it  
with that alacrity, and vigor, as if MARS himselfe had  
beene to triumph before VENUS, and inuented a new* 875  
*musique. When on a suddaine, (the last sixe hauing  
scarcely ended) a striking light seem'd to fill all the hall,  
and out of it an angell or messenger of glory appearing.*

## ANGEL.

Princes, attend a tale of height, and wonder. 880

TRUTH is descended in a second thunder,  
And now will greete you, with iudiciall state,  
To grace the *nuptiall* part in this debate ;  
And end with reconciled hands these warres.

Vpon her head she weares a crowne of starres, 885  
Through which her orient hayre waues to her wast,  
By which beleeuing *mortalls* hold her fast,  
And in those golden chordes are carried euen,  
Till with her breath she blowes them vp to heauen.  
She weares a robe enchas'd with eagles eyes, 890  
To signifie her sight in *mysteries* ;

Vpon each shoulder sits a milke-white doue,  
And at her feet doe witty serpents moue :  
Her spacious armes doe reach from *East* to *West*,  
And you may see her heart shine through her brest. 895  
Her right hand holds a *sunne* with burning rayes,  
Her left a curious bunch of golden kayes,  
With which *heauen* gates she locketh, and displayes.  
A christall mirror hangeth at her brest,  
By which mens consciences are search'd, and drest : 900

On her coach-wheeles *hypocrisie* lies rackt ;  
 And squint-eyd *slander*, with *vaine-glory* backt,  
 Her bright eyes burne to dust : in which shines fate.  
 An *angell* vsfers her triumphant gate,  
 905 Whilst with her fingers fans of starres shee twists,  
 And with them beates backe *Error*, clad in mists.  
 Eternall *Vnitie* behind her shines,  
 That *fire*, and *water*, *earth*, and *ayre* combines.  
 Her voyce is like a trumpet lowd, and shrill,  
 910 Which bids all sounds in *earth*, and *heau'n* be still.  
 And see ! descended from her chariot now,  
 In this related pompe shee visits you.

## T R V T H.

Honor to all, that honor *nuptialls*,  
 915 To whose faire lot, in iustice, now it falls,  
 That this my *counterfeit* be here disclos'd,  
 Who, for *virginitie* hath her selfe oppos'd.  
 Nor, though my brightnesse doe vn-doe her *charmes*,  
 Let these her *knight*s thinke, that their equall armes  
 920 Are wrong'd therein. " For valure wins applause  
 " That dares, but to maintayne the weaker cause.  
 And Princes, see, 'tis meere O P I N I O N,  
 That in T R V T H's forced robe, for T R V T H hath gone !  
 Her gaudie *colours*, piec'd, with many folds,  
 925 Shew what vncertainties shee euer holds :  
 Vanish adult'rate T R V T H, and neuer dare  
 With proud *maydes* praise, to prease where *nuptialls* are.  
 And *champions*, since you see the *Truth* I held,  
 To *sacred* H Y M E N, reconciled, yeeld :  
 930 Nor (so to yeeld) thinke it the least *despight*.  
 " It is a conquest to submit to *right*.

This *royall Iudge* of our contention  
 Will prop, I know, what I haue vnder-gone ;

902 backt,] backt Q: backt Ff: back'd. G  
 Q: shines Ff 913 Enter Truth. G  
 a right Ff.

907 shines,] shines  
 931 to right] to Right Q:

To whose right *sacred highnesse* I resigne  
 Low, at his feet, this *starrie crowne* of mine, 935  
 To shew, his rule, and iudgement is diuine ;  
 These *doues* to him I consecrate withall,  
 To note his innocence, without spot, or gall ;  
 These *serpents*, for his wisdom: and these *rayes*,  
 To shew his piercing splendor ; these bright *keyes*, 940  
 Designing power to ope the ported skyes,  
 And speake their glories to his subiects eyes.

Lastly, this *heart*, with which all hearts be true :

And T R V T H in him make *treason* euer rue.

*With this, they were led forth, hand in hand, reconciled, as in* 945  
*triumph : and thus the solemnities ended.*

Viuite concordes, & nostrum discite munus.

937 withall] *with all* Q





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# THE HADDINGTON MASQUE

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## THE TEXT

This masque was printed in quarto by Thomas Thorpe in 1608 along with *The Masques of Blackness and Beauty*, and the signatures run on continuously.<sup>1</sup> The title-page is on E 3 recto with the verso blank, the text on E 4 to G 4. Gifford renamed the masque *The Hue and Cry after Cupid*.

Three copies of the Quarto have been collated: the Garrick and the Wise copies in the British Museum with press-marks C. 34. d. 4. and Ashley 957, and the imperfect copy in the Cambridge University Library.

The Folio of 1616 was printed from the Quarto: its chief error is 'laughter' for 'laughters' in line 406.

<sup>1</sup> See page 163.



# THE DESCRIPTION of the Masque.

*With the NVPTIALL Songs.*

Celebrating the happy Marriage of I O H N, Lord  
R A M S E Y, Vicount Hadington, with the  
Lady E L I Z A B E T H R A T C L I F F E,  
Daughter to the right Honor:  
R O B E R T, Earle of  
*Suffex.*

At Court

*On the Shroue-Tuesday at night. 1608.*

Deuifed by B E N: I O N S O N.

*Stati.--Acceleret partu decimis bona Cynthia mensens.*





# THE DESCRIPTION OF THE MASQUE.

*With the Nuptiall songs.*

At the Lord Vicount HADINGTONS  
marriage at Court.

*On the Shroue-tuesday at night. 1608.*

THE worthy custome of honouring worthy *marriages*,  
with these noble *solemnities*, hath, of late yeeres, ad-  
uanc'd it selfe frequently with vs; to the reputation no  
lesse of our *court*, then *nobles*: expressing besides (through  
the difficulties of expence, and trauell, with the cheereful-  
nesse of vnder-taking) a most reall affection in the *per-*  
*sonaters*, to those, for whose sake they would sustayne these  
*persons*. It behoues then vs, that are trusted with a part  
of their honor, in these *celebrations*, to doe nothing in them,  
beneath the dignitie of either. With this preposed part of  
iudgement, I aduenture to giue that abroad, which in my  
first conception I intended honorably fit: and (though it  
hath labour'd since, vnder censure) I, that know *Truth* to be  
alwayes of one stature, and so like a rule, as who bends it  
the least way, must needes doe an iniurie to the right, can-  
not but smile at their tyrannous ignorance, that will offer to  
slight me (in these things being an *artificer*) and giue them-  
selues a peremptorie licence to iudge, who haue neuer  
touch'd so much as to the barke, or vtter shell of any *know-*  
*ledge*. But, their daring dwell, with them. They haue found

1 honouring] honoring Q      9 honor] honour Q      10 preposed]  
præposed Q: proposed G      11 abroad.] abroad Q      12 con-  
ception] conception. Q      13 labour'd] labor'd Q      since] since Fr  
17 me] mee, Q



a place, to powre out their follies, and I a seate, to sleepe out the passage.

The *scene* to this *Masque*, was a high, steepe, red cliffe, aduancing it selfe into the cloudes, figuring the place, from  
 25 whence (as I haue beene, not fabulously, informed) the honourable family of the R A D C L I F F E S first tooke their name (*à cliuo rubro*) and is to be written with that *Orthography*; as I haue obseru'd out of M. C A M B D E N, in his mention of the *Earles of Sussex*. This cliffe was also a note  
 30 of *height, greatnesse, and antiquitie*; before which, on the two sides, were erected two *pilasters*, chardg'd with spoiles and *trophees*, of *loue*, and his *mother*, consecrate to *marriage*: amongst which were old and yong persons figur'd, bound with *roses*, the wedding garments, rocks, and spindles, hearts  
 35 transfixt with arrowes, others flaming, *virgins* girdles, *gyrlonds*, and worlds of such like; all wrought round and bold: and ouer-head two personages, *triumph* and *victorie*, in flying postures, and twise so big as the life, in place of the arch, and holding a *gyrlond* of *myrtle* for the key. All  
 40 which, with the *pillars*, seem'd to be of burnished gold, and emboss'd out of the mettall. Beyond the cliffe was seene nothing but cloudes, thick, and obscure; till on the sodaine, with a solemne musique, a bright skie breaking forth; there were discouered, first two \* *doues*, then two <sup>a</sup> *swannes* with siluer geeres, drawing forth a triumphant chariot; in which V E N V S sate, crowned with her *starre*, and beneath her the three *Graces*, or *Charites*, A G L A I A, T H A L I A, E V P H R O - s Y N E, all attyr'd according to their antique figures. These, from their chariot, alighted on the top of the cliffe, and descending by certayne abrupt and winding passages, V E N V S hauing left her *starre*, onely, flaming in her seate, came to the earth, the *Graces* throwing *gyrlonds* all the way, and began to speake.

\* a Both *doues* and *swannes* were sacred to this *goddesse*, and as well with the one as the other, her chariot is induc'd by *Ouid. l. 10. and 11. Metamor.*

26 honourable] honorable Q      28 M.] Maister Q      32 *trophees*] *Trophæes* Q    *loue . . . mother*] *Loue . . . Mother* Q    *marriage*] *Mariage* Q  
 44 note \* *goddesse*,] *Goddesse*. Q    *Metamor.*] *Metamorp.* Q

V E N V S.

IT is no common cause, yee will conceiue, 55  
 My louely *Graces*, makes your *goddesse* leaue  
 Her state in *heauen*, to night, to visit *earth*.  
*Loue* late is fled away, my eldest birth,  
 C V P I D, whom I did ioi to call my sonne ;  
 And, whom long absent, V E N V S is vndone. 60

Spie, if you can, his foot-steps on this greene ;  
 For here (as I am told) he late hath beene,  
 With \* diuers of his brethren, lending light  
 From their best flames, to guild a glorious night ;  
 Which I not grudge at, being done for her,  
 Whose honors, to mine owne, I still prefer.  
 But he, not yet returning, I'am in feare,  
 Some gentle *grace*, or innocent *beautie* here,  
 Be taken with him : or he hath surpris'd  
 A second P s y c h e, and liues here disguis'd. 70  
 Find yee no tract of his stray'd feet ? G R. 1. Not I.  
 G R. 2. Nor I. G R. 3. Nor I. V E. Stay, *nymphs*, we then  
 will trie

A neerer way. Looke all these ladies eyes,  
 And see if there he not concealed lyes ;  
 Or in their bosomes, 'twixt their swelling breasts : 75  
 (The *wag* affects to make himselfe such nests)  
 Perchance, he'hath got some simple heart, to hide  
 His subtle shape in : 'I will haue him cry'd,  
 And all his vertues told. That, when they know  
 What spright he is, shee soone may let him goe, 80  
 That guards him now ; and thinke her selfe right blest,  
 To be so timely rid of such a guest.  
 Begin, soft G R A C E S, and proclaime reward  
 To her that brings him in. Speake, to be heard.

\* Alluding to  
 the *loues*, in  
 the *Queens*  
*Masque*  
 before.

54 From this point Q prints the verse in italic, the description in roman.  
 62 beene.] beene. Q : beene. F1 : been, F2 63 note \* Masque]  
 Masque, Q 68 beautie] Beauty, Q 72 Stay,] Stay Q :  
 Stay Ff 78 cry'd, F2 : cry'd. Q : cry'd. Fx 83 Begin,] Begin  
 Q : Begin Fx

85

\* In this *loue*,  
I expresse  
*Cupid*, as he  
is *Veneris*  
*filius*, and  
owner of the  
following  
qualities,  
ascrib'd him  
by the antique  
and later  
*Poets*.

## I. GRACE.

*Beauties*, haue yee seene this toy,  
Called \* *loue*, a little boy,  
Almost naked, wanton, blind,  
Cruell now ; and then as kind ?  
If he be amongst yee, say ;  
He is V E N V S run-away.

## 2. GRACE.

95

Shee, that will but now discouer  
Where the winged *wag* doth houer,  
Shall, to night, receiue a kisse,  
How, or where her selfe would wish :  
But, who brings him to his mother,  
Shall haue that kisse, and another.

## 3. GRACE.

100

H'hath of markes about him plentie :  
You shall know him, among twentie.  
All his bodie is a fire,  
And his breath a flame entire,  
That being shot, like lightning, in,  
Wounds the heart, but not the skin.

105

## I. GRACE.

\* See *Lucian*.  
*Dial. Deor.*

a And *Claud.*  
*in raptu Pro-*  
*serp.*

b Such was  
the power  
ascribd him,  
by all the  
*ancients* :

whereof there is extant an elegant greeke *Epigram*, *Phil. Poë*. wherein hee makes all the other  
*deities* dispoysd by him, of their ensignes. *Joue* of his thunder, *Phæbus* of his arrowes, *Hercules*  
of his club, &c.

At his sight, the \* *sunne* hath turned,  
N E P T V N E in the waters, burned ;  
\* *Hell* hath felt a greater heate :  
I o V E himselfe forsooke his seate :  
From the *center*, to the *skie*,  
Are his <sup>b</sup> *trophæes* reared hie.

## 2. GRACE.

115

Wings he hath, which though yee clip,  
He will leape from lip, to lip,

Ouer liuer, lights, and heart,  
But not stay in any part ;  
And, if chance his arrow misses,  
He will shoot himselfe, in kisses.

3. GRACE. 120

He doth beare a golden Bow  
And a Quiuer, hanging low,  
Full of arrowes, that out-braue  
D I A N's shafts : where, if he haue  
Any head more sharpe then other, 125  
With that first he strikes his mother.

1. GRACE.

Still the fairest are his fuell.  
When his daies are to be cruell,  
Louers hearts are all his food ; 130  
And his bathes their warmest bloud :  
Nought but wounds his hand doth season ;  
And he hates none like to *Reason*.

2. GRACE.

Trust him not : his words, though sweet, 135  
Seldome with his heart doe meet.  
All his practise is deceit ;  
Euerie gift it is a bait ;  
Not a kisse, but poyson beares ;  
And most treason in his teares. 140

3. GRACE.

Idle minutes are his raigne ;  
Then, the straggler makes his gaine,  
By presenting maides with toyes,  
And would haue yee thinke 'hem ioyes : 145  
'Tis the ambition of the elfe,  
To'haue all childish, as himselfe.

## I. GRACE.

If by these yee please to know him,  
 150 *Beauties*, be not nice, but show him.

## 2. GRACE.

Though yee had a will, to hide him,  
 Now, we hope, yee'le not abide him.

## 3. GRACE.

155 Since yee heare his falser play ;  
 And that he is VENVS Run-away.

*At this, from behind the Trophæes, CVPID discovered himselfe, and came forth armed ; attended with twelue boyes, most antickly attyr'd, that represented the sports, and prettie*  
 160 *lightnesses, that accompanie Loue, under the titles of IOCI, and RISVS ; and are said to wait on VENVS, as she is Præfect of Mariage. Which HORAT. consents to \* Car.*

\* —Erycina  
*ridens, Quam*  
*Iocus circum-*  
*volat, & Cu-*  
*pido.*

lib. 1. Ode 2.

## CVPID.

165 **C**Omè my little iocound sports,  
 Come away ; the time now sorts  
 With your pastime : This same night  
 Is CVPID's day. Aduance your light.  
 With your *Reuell* fill the roome,  
 170 That our triumphs be not dumbe.

*Wherewith they fell into a subile capriccious Daunce, to as odde a Musique, each of them bearing two torches, and nodding with their antique faces, with other varietie of ridiculous gesture, which gaue much occasion of mirth, and delight, to the*  
 175 *spectators. The Daunce ended, CVPID went forward.*

## CVPID.

**W**ELL done, *Antiques* : Now, my Bow,  
 And my Quier beare to show ;  
 That these *Beauties*, here, may know,

157 the Trophæes,] the, Trophæes Q 159 represented,] represented,  
 167 your] you Fz 174 delight,] delight ; Q 175  
 ended,] ended. Q 177 done,] done, Q : done Fz Now,] Now Q

By what armes this feat was done,  
That hath so much honor wonne,  
Vnto VENVS, and her Sonne.

180

*At which, his Mother apprehended him : and circling him  
in, with the GRACES, began to demand.*

VENVS.

185

What feat, what honor is it, that you boast,  
My little straggler? I had giuen you lost,  
With all your games, here. CVP. *Mother?* VEN. Yes,  
sir, she.

a She vrges these as miracles, because *Pallas*, and the *Muses* are most contrarie to *Cupid*. See *Luc. Dialog. Ven. & Cupid.*  
b *Rhea*, the mother of the gods, whom *Lucian*, in that place makes, to haue false frantikely in loue, by *Cupid's* meanes, with *Atys*. So of the *Moone*, with *Endymion*, *Hercules*, &c.

What might your glorious cause of triumph be?  
Ha'you shot <sup>a</sup>MINE<sup>RV</sup>A, or the *Thespian* dames?  
Heat aged <sup>b</sup>OP<sup>S</sup> againe, with youthfull flames?  
Or haue you made the colder *Moone* to visit,  
Once more, a sheepe-cote? Say, what conquest is it  
Can make you hope such a renowne to winne?  
Is there a second HERCVLES brought to spinne?  
Or, for some new disguise, leaues IOVE his thunder?

CVPID.

NOr that, nor those, and yet no lesse a wonder;  
Which to tell, I may not stay:

{ And there  
slips from her.

\* HYMEN's presence bids away;

\* Here *Hymen*, the god of marriage, entred; and was so induc'd here, as you haue him describ'd in my *Hymenai*.

'Tis, alreadie, at his night,  
He can giue you farther light.  
You, my sports, may here abide,  
Till I call, to light the *Bride*.

HYMEN.

VENVS, is this a time to quit your carre?  
To stoope to earth? to leaue, alone, your starre,  
Without your influence? and, <sup>a</sup>on such a night,  
Which should be crown'd with your most chearing sight?

a When she is *Nuptijs Præfecta*, with *Iuno*, *Suadela*, *Diana*, and *Iupiter* himselfe. *Paus.* in *Messeniac.* & *Plut.* in *problem.*

188 Yes,] yes Q: Yes Fr  
192 visit,] visit, Q: visit Ff  
Hymen, . . . marriage,] Hymen . . . marriage Q  
pag. 3. Q  
191 note 'b' Rhea,] Rhea Q.  
199 stay:] stay, Q  
Hymenai.] Hymenaj.  
200 note\*  
203 sports,] sports, Q: sports F  
abide,] abide Q

210 As you were ignorant of what were done  
 By C V P I D's hand, your *all-triumphing Sonne* ?  
 Looke on this state ; and if you yet not know,  
 What Crowne there shines, whose Scepter here doth grow ;

<sup>b</sup> *Aeneas*, the sonne of *Venus*, *Virgil* makes through-out the most exquisit patterne of *Pietie*, *Iustice*, *Prudence*, and all other Princely vertues, with whom (in way of that excellence) I conferre my Soueraigne, applying, in his description, his owne word, vsurped of that *Poets*. *Parcere subiectis, & debellare superbos*.  
 c In that monstrous conspiracie of *E. Gowrie*.  
 d *Titulo tunc crescere posses, nunc per te titulus*.  
 e *Virg. Aeneid. lib. 1.*

Thinke on thy lou'd <sup>b</sup> Æ N E A S, and what name,  
 M A R O, the golden trumpet of his fame,  
 Gaue him, read thou in this. A Prince, that drawes  
 By'example more, then others doe by lawes :  
 That is so iust to his great act, and thought,  
 To doe, not what Kings may, but what Kings ought.  
 Who, out of pietie, vnto peace, is vow'd ;  
 To spare his subiects, yet to quell the proud,  
 And dares esteeme it the first fortitude,  
 To haue his passions, foes at home, subdued.  
 That was reseru'd, vntill the *Parcæ* spunne  
 Their whitest wooll ; and then, his thred begun.  
 Which thred, when <sup>c</sup> Treason would haue burst, a soule  
 (To day renown'd, and added to my roule)  
 Oppos'd ; and, by that act, to his name did bring  
 The honor, to be <sup>d</sup> *Sauer of his King*.  
 This *King*, whose worth (if gods for vertue loue)  
 Should V E N V S with the same affections moue,  
 As her Æ N E A S ; and no lesse endeare  
 Her loue to his safetie, then when she did cheare,  
 ( <sup>e</sup> After a tempest) long afflicted *Troy*,  
 Vpon the *Lybian* shore ; and brought them ioy.

## V E N V S.

I Loue, and know his vertues, and doe boast  
 Mine owne renowne, when I renowne him most.  
 My C V P I D's absence I forgiue, and praise,  
 240 That me to such a present grace could raise.

213 grow ;] grow, Q      214 note 'b' through-out Q : through-out, F      Soueraigne,] soueraigne Q : soueraigne, F      215 MARO,] Maro Q      217 example more,] example, more ; Q      221 proud,] proud. Q      225 begun.] begun Q      226 thred,] thred Q      228 and, by] & by, Q      229 note 'd' posses,] posses Q      titulus] titulus Q  
 230 King,] King ; Q

His champion shall, hereafter, be my care ;  
But speake his bride, and what her vertues are.

H Y M E N.

He is a noble virgin, styl'd the maid  
Of the Red-cliffe, and hath her dowrie waigh'd ;  
No lesse in vertue, bloud, and forme, then gold.  
Thence, where my Pillar's rear'd, you may behold,  
(Fill'd with Loues Trophæes) doth she take her name.  
Those Pillars did vxorious \* V V L C A N frame,  
Against this day, and vnderneath that hill,  
He, and his Cyclopes, are forging still  
Some strange, and curious peece, t(o)'adorne the night,  
And giue these graced Nuptials greater light.

245

a The ancient Poets, when-soeuer they would intend any thing to be done, with great Masterie, or excellent Art, made

*Vulcan* the artificer, as *Hom. Iliad. Σ.* in the forging of *Achilles* his armour : and *Virg.* for *Aeneas*, *Aeneid. 8.* He is also said to be the god of fire, and light. Sometime taken for the purest beame : and by *Orph. in Hym.* celebrated for the *Sunne* and *Moone*. But more specially, by *Euryp. in Troad.* he is made *Facifer in nuptijs*. Which present office we giue him here, as being *calor naturæ*, and *præses luminis*. See *Plato in Cratyl.* For his description, read *Pausa. in Elia.*

Here V V L C A N presented himselfe (as ouer-hearing  
H Y M E N) attyr'd in a cassocke girt to him ; with bare  
armes ; his haire and beard rough ; his hat of blue, and end-  
ing in a Cone : In his hand, a hammer, and tongs ; as com-  
ming from the Forge.

255

V V L C A N.

Which I haue done ; the best of all my life :  
And haue my end, if it but please my wife,  
And she commend it, to the labor'd worth.  
Cleauē, solid Rock, and bring the wonder forth.

260

At which, with a lowd and full musique, the Cliffe parted in  
the midst, and discouered an illustrious Concaue, fill'd with  
an ample and glistering light, in which, an artificiall Sphere

246 then] than Q  
Pillar's rear'd, Fr  
the last word of l. 248 without a bracket name.] name. 249 note  
'a' Masterie,] Maistery Q artificer,] artificer Q armour] armor Q  
Aeneas,] Aeneas. Q beame:] beame, Q But more] But, more Q  
Which] which Q 249 frame,] frame Q 255-56 him ; . . .  
armes ;] him, . . . armes, Q 263 Cleauē,] Cleauē Q : Cleauē Fr  
264 lowd] loud, Q 265 Concaue,] Concaue Q



was made of siluer, eighteene foot in the Diameter, that turned perpetually: the Coluri were heightned with gold; so were the Arctick and Antarctick circles, the Tropicks, the Æquinoctiall, the Meridian, and Horizon; onely the Zodiacke was  
 270 of pure gold: in which, the Masquers, vnder the Characters of the twelue Signes, were plac'd, answering them in number; whose offices, with the whole frame, as it turned, V V L C A N went forward, to describe.

275

V V L C A N.

- IT is a *spheare*, I haue formed round, and euen,  
 In due proportion to the *spheare* of heauen,  
 With all his *lines*, and *circles*; that compose  
 The perfect'st forme, and aptly doe disclose  
 280 The *heauen of marriage*: which I title it.  
 Within whose *Zodiack*, I haue made to sit,  
 In order of the *signes*, twelue sacred powers,  
 That are præsidng at all *nuptiall* howers:
1. The first, in A R I E S place, respecteth pride
  - 285 Of *youth*; and *beauty*; graces in the *bride*.
  2. In T A V R V S, he loues *strength*, and *manlinesse*;  
 The vertues, which the *bridegroom*e should professe.
  3. In G E M I N I, that noble power is showne,  
 That *twins* their *hearts*; and doth, of two, make one.
  - 290 4. In C A N C E R, he that bids the *wife* giue way  
 With backward yeelding, to her *husbands* sway.
  5. In L E O, he that doth instill the *heate*  
 Into the man: which, from the following seate,
  6. Is tempred so, as he that looks from thence
  - 295 Sees, yet, they keepe a V I R G I N *innocence*.
  7. In L I B R A's roome, rules he that doth supply  
 All happy beds with sweet æquality.
  8. The S C O R P I O N S place he fills, that make(s) the *iarr*es,  
 And *stings* in wedlocke; little *strifes*, and *warres*:

267 made] made, Q      269 Arctick] Arctick, Q      271-72  
 Masquers, . . . Signes,] Masquers . . . Signes Q      272-73 number;  
 whose] Number. Whose Q      298 makes F2 : makes Q

9. Which he, in th' ARCHERS throne, doth soone remoue 300  
By making, with his shafts, new wounds of *loue*.  
10. And those the *follower*, with more heate, inspires,  
As, in the GOATE, the *sun* renews his fires.  
11. In wet AQVARIVS stead, reignes he, that showres  
*Fertilitie* vpon the *geniall* bowres. 305  
12. Last, in the FISHES place, sits he, doth say ;  
*In married ioyes, all should be dumbe, as they.*  
And this hath VULCAN, for his VENVS, done,  
To grace the chaster triumph of her *sonne*.

VENVS.

310

AND for this gift, will I to heauen returne,  
And vowe, for euer, that my lampe shall burne  
With pure and chas(t)est fire ; or <sup>a</sup> neuer shine,  
But when it mixeth with thy *spheare*, and mine.

Here VENVS returnd to her chariot with the graces : while  
VULCAN calling out the priests of HYMEN who were  
the musicians, was interrupted by Pyracmon, one of the  
Cyclops ; of whom with the other two, Brontes, and  
Steropes, see <sup>b</sup> Vir. Æneid.

a As *Catul.*  
hath it in  
*nup. Iul. & Manl.*  
without  
*Hymen*, which  
is marriage :  
*Nil potest*  
*Venus, fama*  
*quod bona*  
*comprobet, &c.*  
b *Ferrum*  
*exercebant*  
*vasto Cyclopes*  
*in antro,*  
*Brontesq,*  
*Steropesq &*  
*nudus membra*  
*Pyracmon,*  
*&c.*

VULCAN.

Sing then, yee *priests*.

PYRACMON.

—Stay, VULCAN, shall not these  
Come forth and daunce ?

VULCAN.

325

Yes, my *Pyracmon*, please  
The eyes of these *spectators*, with <sup>c</sup> our art.

c As when  
*Hom. Iliad. E*  
makes *Thetis*,

for her sonne *Achilles*, to visit *Vulcans* house, he fains that *Vulcan* had made twenty *Tripodes*  
or stooles with golden wheeles, to mooue of themselues, miraculously, and goe out, and returne  
fitly. To which, the muention of our daunce alludes, & is in the *Poet* a most elegant place, and  
worthy the tenth reading.

311 gift] guift Q 313 chastest F2: chastest Q 313 note  
'a' Iul: & Manl. Q: Iul. and Manl. F1 318 whom] whome, Q 320  
then,] then Q: then F1 323 Stay,] Stay Q: Stay F1 . VULCAN,]  
Vulcan Q 327 note 'c' Thetis, Q: Thetis Ff fains] faines, Q  
a most] a-most Q reading.] reading Q

## PYRAMON.

- 330 **C**OME here then, BRONTES, beare a CYCLOPS part,  
 And STEROPES, both with your sledges stand,  
 And strike a time vnto them, as they land ;  
 And as they forwards come, still guide their paces  
 In *musicall*, and sweet-proportion'd graces ;  
 While I vpon the worke, and frame attend,  
 335 And HYMENS priests forth, at their seasons, send  
 To chaunt their hymnes ; and make this square admire  
 Our great artificer, the god of fire.

- Here, the musicians attir'd in yellow, with wreathes of  
 mavioram, and veiles, like HYMENS priests, sung the first  
 340 staffe of the following Epithalamion : which, because it was  
 sung in pieces, betweene the daunces, shew'd to be so many  
 seuerall songs ; but was made to be read an intire Poeme.  
 After the song, they came forth (descending in an oblique  
 motion) from the Zodiack, and daunc'd their first daunce ;  
 345 Then, musique interpos'd (but varied with voyces, onely keep-  
 ing the same Chorus) they daunc'd their second daunce. So  
 after, their third, and fourth daunces ; which were all full of  
 elegancy, and curious deuce. The two latter were made by  
 M. THO. GILES, the two first by M. HIE. HERNE :  
 350 who, in the persons of the two Cyclopes, beat a time to them,  
 with their hammers. The tunes were M. ALPHONSO  
 FERRABOSCO'S. The deuce and act of the scene, M.  
 YNIGO IONES his, with addition of the Trophæes. For  
 the inuention of the whole and the verses, Assertor qui dicat  
 355 esse meos, Imponet plagiaro pudorem.*

- The attire of the masquers, throughout, was most gracefull,  
 and noble ; partaking of the best both ancient and later figure.  
 The colours carnation, and siluer, enrich'd both with embroidery,  
 and lace. The dressing of their heads, fethers, and iewels ;  
 360 and so excellently order'd, to the rest of the habite, as all would*

331 them, Q : them Ff 333 sweet-proportion'd] sweete pro-  
 portion'd Q : sweet proportion'd Ff 349 M. THO.] Mr. Thomas Q  
 349, 351, 352 M.] Mr. Q 349 HIE.] HIER. F2 353 IONES  
 his] Jones's G 357 partaking] pertaking Q

suffer under any description, after the shew. Their performance of all so magnificent, & illustrious, that nothing can adde to the seale of it, but the subscription of their names.

The Duke of LENOX.	Lo. of WALDEN.	
Earle of ARVND ELL.	Lo. HEY.	365
Ear. of PEMBROKE.	Lo. SANKRE.	
Ear. of MONTGOMERY.	Sir Ro. RICHE.	
Lo. D'AVBIGNY.	Sir Io. KENNETHIE.	

Mr. ERSSKINS.

EPITHALAMION. 370

V P *youthes* and *virgins*, vp, and praise  
 The *god*, whose nights out-shine his daies ;  
 H Y M E N, whose hallowed *rites*  
 Could neuer boast of brighter lights :  
 Whose bands passe libertee. 375

Two of your troope, that, with the morne were free,  
 Are, now, wag'd to his warre.  
 And what they are,  
 If you'll perfection see,  
 Your selues must be. 380  
 Shine, H E S P E R V S, shine forth, thou wished *starre*.

What ioy, or honors can compare  
 With holy *nuptialls*, when they are  
 Made out of equall parts  
 Of yeeres, of states, of hands, of hearts ? 385

When, in the happy choyce,  
 The *spouse*, and *spoused* haue the formost voyce !  
 Such, glad of H Y M E N S warre,  
 Liue what they are,  
 And long perfection see : 390  
 And such ours bee.

Shine, H E S P E R V S, shine forth, thou wished *starre*.

367-8 Sir] Sir. F 376 free,] free Q 381 Shine,] Shine Q :  
 Shine Ff (so in the later stanzas) 384 equall] equall Q 388 warre,]  
 warre, Q: warre; Ff 392 forth,] forth Q: forth Ff (so in the later stanzas)

The solemne state of this one night  
 Were fit to last an ages light ;  
 395 But there are *rites* behind  
 Hauē lesse of state, but more of kind :  
*Loues* wealthy croppe of kisses,  
 And fruitfull haruest of his *mothers* blisses.  
 Sound then to H Y M E N S warre :  
 400 That what these are,  
 Who will perfection see,  
 May haste to bee.  
 Shine, H E S P E R V S, shine forth, thou wished *starre*.

*Loues* common wealth consists of toyes ;  
 405 His counsell are those *antique* boyes,  
*Games, laughter<s>, sports, delights,*  
 That triumph with him on these nights :  
 To whom we must giue way,  
 For now their raigne beginnes, and lasts till day.  
 410 They sweeten H Y M E N S warre,  
 And, in that iarre,  
 Make all, that married bee,  
 Perfection see.  
 Shine, H E S P E R V S, shine forth, thou wished *starre*.

415 Why stayes the *Bride-grome* to inuade  
 Her, that would be a matron made ?  
 Good-night, whilst yet we may  
 Good-night, to you a *virgin*, say :  
 To morrow, rise the same  
 Your <sup>a</sup> *mother* is, and vse a *nobler* name.  
 Speed well in H Y M E N S warre,  
 That, what you are,  
 By your perfection, wee  
 And all may see.  
 Shine, H E S P E R V S, shine forth, thou wished *starre*.

a A wife, or  
 matron :  
 which is a  
 name of more  
 dignity, then  
*Virgin. D.*  
*Heins. in Nup.*  
*Othonis*  
*Heurnij. Cras*  
*matri similis*  
*lua redibis.*

406 *laughters*] Laughters Q: *laughter* Ff  
 A, wife Q

420 note 'a' A wife,]

To night is V E N V S *vigil* kept.  
 This night no *Bride-grome* euer slept ;  
 And if the faire *Bride* doo,  
 The married say, 'tis his fault, too.  
 Wake then ; and let your lights 430  
 Wake too : for they'l tell nothing of your nights :  
 But, that in H Y M E N S warre,  
 You perfect are.  
 And such perfection, wee  
 Doe pray, should bee. 435  
 Shine, H E S P E R V S, shine forth, thou wished *starre*.  
  
 That, ere the rosy-fingerd *morne*  
 Behold nine moones, there may be borne  
 A babe, t<o>'vphold the fame  
 Of R A D C L I F F E S blood, and R A M S E Y 's name : 440  
 That may, in his great seed,  
 Weare the long honors of his *fathers* deed.  
 Such fruits of H Y M E N S warre  
 Most perfect are ;  
 And all perfection, wee 445  
 Wish, you should see.  
 Shine, H E S P E R V S, shine forth, thou wished *starre*.

431 nights :] *nighes*. Q      443 fruits] *fructs* Q      After 447 The  
 end. Q



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# THE MASQUE OF QUEENS

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## THE TEXT

*The Masque of Queens*, Jonson's most finished example of this genre, has been preserved for us in a form which does justice to its dignity and beauty. Royal MS. 18 A. xlv of the British Museum is the holograph copy on paper, twenty folios measuring  $8\frac{1}{4}$  inches by  $6\frac{3}{4}$ , which Jonson made for Prince Henry. It is a model of fine penmanship, the text set off with wide margins. It has two slight worm-holes which do not interfere with the text, except that they delete the -us of *durius* (l. 152, note *r*) and the comma after 'luporum' (l. 284, note *h*). The Museum acquired the manuscript with the library of King George III.

The manuscript is in an eclectic hand blending the native and Italian forms with a practised skill due to a long familiarity with both. Had Jonson, says Sir E. Maunde Thompson, 'not been well skilled in both the one and the other, he could never have formed the mould in which he has cast this delicate example of literary calligraphy'.<sup>1</sup> The Italian forms prevail, as might be expected when they were so much more convenient to write. In the lower-case letters, side by side with the Italian forms, there appear the reversed English *e* (as in 'endures', l. 445, where the first *e* is reversed, the second a Greek  $\epsilon$ ); the double-stemmed *r* (as in 'reguard', l. 4, where the first *r* only has the double stem); the long-tailed *h* common after *g* (as in words like 'brought', 'sought', 'night', and 'light', ll. 133, 152-3, 428-9, 452), but rare elsewhere (as in 'these', l. 2); the looped *d* used initially (as in 'decline', l. 14), but never finally; *p*, an initial curve turned up to make the loop, then forming a stem looped below, and brought back to link it with the following letter (as in 'presentatio's', l. 2, 'applying', l. 346). Jonson writes 'they<sup>r</sup>' as if the *r* was an abbreviation, but he never uses the final abbreviation  $\epsilon$  for -es.

The text of the manuscript was edited, very perfunctorily,

<sup>1</sup> *Shakespeare's England*, vol. i, p. 293.

by J. P. Collier in the *Five Court Masques* appended to Peter Cunningham's *Inigo Jones. A life of the Architect* printed for the old Shakespeare Society in 1848. Facsimiles of folio 2b, the latter half of the dedication to Prince Henry (line 22 'Humanitye' to the end), and part of folio 20a (ll. 749-62) were given in Mr. J. P. Gilson's *Catalogue of the Royal MSS. of the British Museum*, plate 103; a facsimile of folio 14a in *Shakespeare's England*, volume i, facing page 292; and a facsimile of folio 4a in Dr. Greg's *English Literary Autographs*, xxiv (b). In 1930 the King's Printers, Messrs. Eyre and Spottiswoode, issued *The Masque of Queenes by Ben: Jonson with the Designs of Inigo Jones*, edited by Mr. Guy Chapman. It is a beautiful facsimile of the manuscript, illustrated by twenty drawings of Inigo Jones, three for the scenery and seventeen for the dresses or head-dresses of the characters. The reproduction also includes a type-facsimile of the text.

Another British Museum manuscript of great interest relating to this play is Harley MS. 6947. On folio 143 there is a copy made by a Court official of the 'Invention', as Jonson would call it, summarizing the plot. Professor Reyher printed it in *Les Masques Anglais* (pp. 506-7). It is given below in Appendix XIII on pages 318-9.

The masque, produced at Court on 2 February 1609, was promptly entered on the Stationers' Register on February 22. The entry is as follows:

22<sup>do</sup> Februarij

	Entred for their Copy under thandes of
Richard Bonion	master Segar and Th'wardens a booke called,
Henry Walley	The maske of Queenes Celebrated, done by
	Beniamin Iohnson
	vj <sup>d</sup>

(Arber, *Transcript*, III. 402)

Bonion and Walley published an edition in quarto early in the year; the printer was Nicholas Okes. On January 26

these publishers had entered *The Case is Altered*, which Okes printed for them.<sup>1</sup>

The collation of the Quarto is in detail: A 1 blank (not found in the copies used); A 2 recto, title-page with the verso blank; A 3 recto and verso, the dedication to Prince Henry; A 4 recto to F 1 verso, the text; F 2 blank (not found). B 3 is misprinted A 3.

Two copies have been collated—the Grenville copy in the British Museum and the Malone copy in Bodley. The former cost Grenville £1. 11s. 6d., and he notes 'This copy cost Mr. Heber £2. 13. un-bound'. It is the copy which Jonson gave to Queen Anne, and on the back of the title-page is an autograph letter to her,<sup>2</sup> in which Jonson explains his reasons for dedicating the Quarto to Prince Henry rather than to her. This historic copy has been brutally cropped by the binder, who has cut off Jonson's signature to the letter and severely damaged the marginal notes. No variant readings have been detected in the Grenville and Malone copies.

The opportunity of printing a complete work of Jonson's exactly as he wrote it is unique. We have taken the holograph for our text and reproduced it *verbatim*. The few errors he made in transcribing are faithfully reproduced. His only serious blunder is a misquotation from Lucan, which involves a false quantity, in the note on line 284 '*confōdit murmura*' for '*confūdit*'. He did not find out at first how to spell the name of the witch Erichtho; she is 'Erichtho' up to line 155. He has 'Appollonius' for 'Apollonius' and 'Hiercl.' for an abbreviation of 'Hierocles' in a note on line 163; 'Porphyrie' for 'Porphyrio' in a note on line 179, and 'Ciniphei' for 'Cinyphai' in a note on line 199. He leaves out the *b* in '*subsequēbatur*' (l. 67, note 'i'); in a note on line 370, '*Hesiod. in Scuto Herculi*', he leaves out the '*in*'; he misquotes Cornelius Agrippa in a note on line 55, '*solet executio et criminalis iudicij*', where the '*et*'

<sup>1</sup> See *Transcript*, III. 400.

<sup>2</sup> Facsimiled by W. W. Greg in *English Literary Autographs*, xxiv(a).

is an insertion which wrecks the grammar. In line 114 'Holds our great purpose?' he writes a full stop instead of a note of interrogation, and he leaves out the period at the end of a sentence in line 245 'ground.' and line 752 'Yorke.' Commas are dropped occasionally; it is sufficient to quote '*clavis*' in a note on line 167 and '*clamoribus*' in a note on line 319. He twice confuses his brackets: '(for so I (interpret it)' in a note on line 95, and lines 410-11

These (in they<sup>r</sup> liues, as fortunes) crown'd the choysse  
of Woman-kind)

Once, in line 378, he wrongly inserts the metrical apostrophe he was so fond of:

Durst arme these Haggess, now she'is growne and great,—

where the Quarto and the Folios print 'she is'. But the errors are really trivial. How many of us, if we had to make a transcript of the text and its complicated notes, would come off so lightly?

One peculiarity of Jonson's may be noted. Anxious to keep his lines in even column, he split up words just where it suited the line: so we get such word-divisions as 'm-asqu'd' (l. 45), 'wh-ere' (l. 171, n.), 'ch-ange' and 'kee-pe' (l. 191, n.), 'glo-ry' (l. 699).

The holograph is a fair copy. He had the original manuscript, the archetype, in reserve, but before he sent this to the printer he retouched it, so that we find clear signs of correction in the Quarto text. The changes are minute, but they are eminently characteristic. The following affect the text. The note on line 345 ends: '*Bodin* addes, that they vse broomes in they<sup>r</sup> hands: w<sup>th</sup> w<sup>ch</sup> we armd o<sup>r</sup> Witches. And so leaue them.' The dismissal in the Quarto is less abrupt: 'and here we leaue them.' In line 355 'as if many Instruments had giuen one blast', the Quarto reads 'had made one blast'. In the description of the House of Fame, 'in the vpper part of w<sup>ch</sup> were discouerd the twelue *Masquers*' (l. 361) is changed to 'in the top of which'

in the Quarto. The opening words of Heroic Virtue's speech (ll. 368-9).

So should, at FAMES loud sound, and VERTVES sight  
All poore, and envious Witchcraft fly the light.—

are happily changed to 'All darke, and enuious Witchcraft'—just after the Witches, who are creatures of darkness, had fled from the splendour of the transformation. There is a slight amplification in line 456 before the speech of Fame: 'spake this' becomes 'spake this following speech'. In lines 487-8—Penthesilea 'no where mention'd, but with the præface of Honor'—'mention'd' is altered to 'nam'd'. In line 496 the reference to Camilla in Virgil, 'about the end of the seuenth booke' is omitted, the marginal note '*Æneid. lib. 7*' making this unnecessary. In the account of Berenice's sacrifice of her hair (l. 554) there is an interesting change: 'But her Father missing it, and taking it to heart' in the holograph, 'and therewith displeas'd' in the Quarto; Jonson felt a grammatical ambiguity in the second 'it'. A delicate alteration is made in his translation (l. 566) of Catullus' '*Cognoram à paruâ virgine magnanimam*' in the picture of Berenice: Jonson wrote at first '*Magnanimous, from a Virgin*'; then, realizing that he had missed the force of '*paruâ*', he offered an equivalent by turning it '*euen from a Virgin*'. In line 693 'Aboue, were plac'd the *Masquers*', the Quarto has 'sited' for 'plac'd', because 'plac'd' is used shortly afterwards in line 698.

In the note on line 51, one wrong reference is corrected to Joannes Baptista Porta's *Magia Naturalis*: '*lib. ij. . . . cap. xxxij.*' in the manuscript, '*lib. 2 . . . Cap. 26.*' in the Quarto. In the Cologne edition of 1562 it is the twenty-sixth chapter.

Only one insertion is made in the printed text, and it is very characteristic. After line 679, where Jonson has been replying guardedly and temperately to Court critics, he adds: 'For other obiections, let the lookes and noses of Iudges houer thick; so they bring the braines: or if they

do not, I care not. When I suffer'd it to goe abroad, I departed with my right: And now, so secure an Interpreter I am of my chance, that neither praise, nor dispraise shal affect me.'<sup>1</sup>

Equally significant are corrections of punctuation. Only an exceptional printer would have faithfully preserved Jonson's elaborate and overloaded system, and Okes was not exceptional. When he got such a punctuation as 'by, and by,' in the note on line 83, if he thought at all about the comma after the first 'by', he probably dismissed it as a slip of the pen. He spoiled the dramatic point of

And come We, fraught with spight,  
To ouerthrow the glory of this night? (ll. 112-13.)

by the tame, 'And, come we fraught with spight,' . . . Thus it is not what the printer with his normalizing instinct leaves out or reduces to commonplace, but what he puts in, that counts. At the highly dramatic moment when the Witches' charms are not taking effect, the sudden pause to which Jonson himself calls attention in a note on line 284, the holograph has

Stay; All our *Charmes* do nothing winne . . .

The Quarto prints 'Stay.' with the period marking a longer break.

We may therefore scrutinize the printed text for finishing touches. Okes could ignore Jonson's brackets: for example, 'all *Euills* are (*morally*) sayd to come from *Hell*'; this is printed 'all *Euils* are, *morally*, said . . .'. Okes regarded the parenthetic pointing as a mere pedantry on the part of the author. But he evidently followed the archetype elsewhere when he inserted brackets not supplied in the holograph:

<sup>1</sup> Minor changes are:—l. 23 'First, then, his Ma.<sup>tie</sup> being set', MS.; 'His *Maiestie*, then, being set' Q: l. 370 note, 'I' is changed to 'we' and 'lib. ij.' expanded to 'lib. 2. de *Perseo*': l. 595 'the *Iland*', meaning Britain, becomes 'our *Iland*': l. 680 'There rests, now, that We giue the description' becomes 'There rests, only,': l. 749 'After w<sup>ch</sup>, they daunc'd theyr third *Daunce*' becomes 'After it, succeeded their third *Dance*'. And there are two errors of omission in the Quarto: 'vertuous' in l. 479 and 'like' in l. 693.

' a Witch . . . confessed to haue killd aboue forty infants (euer as they were new borne, with pricking them in the braine with a needle) which she had offered to the *Dewill* ' (note on l. 175); ' *And I ha' beene plucking (plants among) Hemlock, Henbane, Adders-tongue* ' (ll. 187-8); ' This throwing vp of ashes, and sand, . . . and burying of sage &c. are al vs'd (and beleeu'd by them) to the raysing of storme, and tempest ' (note on l. 265). For the correction of commas<sup>1</sup> we may confine ourselves to two examples: ' *meanes, this night,* ' (l. 428); ' *In mine owne Chariots let them, crowned, ride* ' (l. 464).

Special points which Okes overlooked were Jonson's spellings of classical derivatives, his use of the diaeresis in ' *Chaos* ' (ll. 146, n., 312), ' *Meroë* ' (note on l. 146), and ' *Heroës* ' (l. 687),<sup>2</sup> and the accent in such words as ' *à-sleepe* ' (l. 172) and ' *àround* ' (l. 338). The classical spellings not preserved in the printed text are—' *æquall* ' (dedication, l. 10 and l. 616), ' *æqually* ' (l. 576), ' *æquality* ' (l. 578), ' *præscrib'd* ' (l. 38), ' *fruits* ' (l. 144) and ' *fruitfully* ' (l. 708), ' *præsented* ' (l. 220 note), ' *præface* ' (l. 488) ' *Moniment* ' (l. 542), ' *præsident* ' (l. 577), ' *præsentation* ' (l. 705).<sup>3</sup> A spelling of Jonson's never reproduced by the printer is his use of medial *v* in Latin derivatives where the usage of his time was *u*: ' *Convents* ' (l. 44), ' *Conventicles* ' (l. 88, n.), ' *conventions* ' (l. 163, note), ' *converted* ' (l. 561), ' *envious* ' (l. 135), ' *invade* ' (l. 727), ' *Invention* ' (ll. 683, 701), and the Latin ' *obversis* ' (l. 345, n.).

The Folio of 1616 is a bad reprint of the Quarto: Jonson cannot have looked at the proofs. Its Latin is disgraceful. Some of the worst mistakes—' *cienta* ' for ' *cicuta* ' (l. 48, n.), ' *fortis* ' for ' *foetu* ' (l. 116, n.), ' *obstruxerint* ' for ' *obstrinxerint* ' (l. 152, n.), and ' *acceptu* ' for ' *acceptis* '.

<sup>1</sup> Okes was lax about these, omitting them, for example, in ' *Where, sometimes,* ' (ll. 44-5); ' *Ioyne, now,* ' (l. 132); ' *If, now,* ' (l. 240); ' *Do not, thus,* ' (l. 298); ' *And, afterward,* ' (l. 510).

<sup>2</sup> This indicates Jonson's pronunciation: so in *Epigram cxxxiii*, ' *The Famous Voyage* ', l. 163, ' *Our braue Heroes with a milder glare* '.

<sup>3</sup> Once only the holograph has ' *Cæremonye* ' in the note on line 163; elsewhere it is ' *ceremony* '.



(l. 319, n.)—are due to bad printing of these words in the Quarto; but this excuse will not cover such blunders as ‘*Cauens*’ for ‘*Cauent*’ (l. 163, n.), ‘*sanguine vino*’ for ‘*sanguine viuio*’ (l. 175, n.), ‘*silicet*’ for ‘*silices*’ (l. 265, n.), ‘*strin*’ for ‘*strix*’ (l. 284, n.), ‘*venenis . . . qui hominibus pedibusque spergant*’ for ‘*venenis . . . quæ hominibus pecudibusque spargant*’ (l. 319 n.), and many others. It has one corruption of the text, ‘doe call things contrary to the custome of men’ for ‘doe all things’ (l. 347).

The Folio of 1640 often corrects its predecessor’s Latin. It even ventures on three emendations, but they are wrong. The incorrect quotation in the note, on line 55 ‘*fieri solet executio et criminalis iudiciij*’ has ‘*solent executio &*’ in both the Quarto and the 1616 Folio. The 1640 Folio emends ‘*solent executiones*’. In a note on line 159, the end of the quotation from Lucan, ‘*siccæ pallida rodit Excrementa manus*’ was misprinted ‘*sicca . . . manus*’; this is changed to ‘*sicca . . . manu*’. Tacitus’ tribute to the ‘*animus virilis*’ of Boadicea (l. 611), corrupted to ‘*animas*’, was miscorrected to ‘*anima*’. Verify your references!

It remains to explain how we have dealt with the text in the present edition. We have treated the holograph as sacrosanct, but we have recorded in the critical apparatus deviations from it, whether of text, spelling, or punctuation, in the Quarto of 1609 and the Folio of 1616. We have, however, simplified some details. Thus, the Quarto prints the verse of the masque in italic and the descriptive passages in roman; the Folios have the verse in roman and the paragraphs describing the performance (usually) in italic. If we had recorded these distinctions, we should have had such a critical note as the following: ‘*loue*, MS: *loue* Q: *loue* F1: *love* F2’. The form we have adopted is ‘*loue*, MS: *loue cet.*’, i.e. *ceteri*, all the other texts. Again, in Jonson’s citation of authorities the printer may have given ‘*Delrio*, *Disquisitiones Magicæ*’ in full or shortened it to ‘*Delr.*’, ‘*Disquisit.*’, ‘*Dis.*’, ‘*Magic.*’, ‘*Magi.*’, ‘*Mag.*’,

as suited the spacing of his line. These accidents of printing have been ignored. Similarly we get 'lib.' and 'l.', 'cap.', 'ca.' and 'c.'. Even so the critical apparatus is very heavy, but we feel that less cannot be given if it is to contain a faithful record of the phases through which the text passed in the author's lifetime.

*Note on the Quarto title-page*

In his *Bibliography of the English Printed Drama to the Restoration*, published while this volume was in the press, Dr. Greg reveals a new fact about the title-page of the Quarto. The blank A 1, missing in the copies we have used, is found in the Huntington copy with a cancel title-page. 'The cancel was in fact printed on F 2. The blank A 1 . . . may usually have been removed along with the cancelled A 2, since in some copies F 2 seems to have been originally folded round the back into its new position.' As the original title-page is not found in any extant copy, its suppression cannot be explained. We can only suggest that it may have contained some misprint so glaring that the printer had to cancel it. The Quarto title corresponds verbally with that of the holograph.



# THE MASQVE of QVEENES.

Celebrated

From the House of FAME

By the most absolute

in all State, & Titles,

A N N E

Queene of great Britayne. &c.

w<sup>th</sup> her honorable Ladyes.

At white Hall.

Feb. 2. /1609.

Written by B. Jonson.

*Et Memorem famam, quæ benè gessit, habet.*

The title-page of the holograph

THE  
MASQUE OF QUEENES

Celebrated

*From the House of Fame:*

By the most absolute in all State,  
And Titles.

ANNE

Queene of Great *Britaine*, &c.

With her Honourable Ladies.

*At White Hall,*

Febr. 2. 1609.

Written by BEN: IONSON.

*Et memorem famam, quæ bene gessit, habet.*

LONDON,

Printed by N. ORES. for R. Bonian and H. VVally, and are to  
be sold at the Spred Eagle in Poules  
Church-yard. 1609.

The title-page of the Quarto, 1609

## To her sacred Maiestie.

Most excellent of Queenes.

The same zeale, that studied to make this Invention worthy of yo<sup>r</sup> Maiestyes Name, hath since bene carefull to giue it life, and authority : that, what could then be obiected to sight but of a few, might not be defrauded of the applause due to it from all. And, because *Princes* (out of a religious respect to they<sup>r</sup> modesty) may wiselye refuse to be the publique patrons of they<sup>r</sup> owne actions ; I chose him, that is the next yo<sup>r</sup> sacred Person, and might the worthiest of Mankind giue it proper, and naturall defence. The rather since it was his Highnesse command, to haue mee adde this 10 second labor of annotation to my first of Invention, and both to the Honor of yo<sup>r</sup> Maiesty.

Wherin a hearty desire to please deserues not to offend.

By the most loyall,  
and zealous, to yo<sup>r</sup>  
<Ma><sup>ties</sup> <seruice, Ben Jonson.>

*Autograph dedication which Jonson wrote in the copy he presented to Queen Anne (now in the British Museum with press-mark C. 28. g. 5). The binder has cut off the last line, in which the tops of 'M' 'B' 'J' 'I' appear, and the loop of what we take to be a long 'I' immediately after the 'ties' ; a dot above the line suggests the presence of an 'i'.*

To the glorie of our owne,  
 and greefe of other  
 Nations:  
 My Lord  
 Henry  
 Prince of great Britayne. &c.

Sr.

When it hath bene my happinesse (as would it were more frequent) but to see yo<sup>r</sup> face, and, as passing by, to consider you; I haue, w<sup>th</sup> as much ioy, as I am now farre from flattery in professing it, calld to mind that doctrine of some  
 5 great Inquisitors in *Nature*, who hold euery royall and *Heroique*-forme to pertake, and draw much to it of the heauenly vertue. For, whether it be y<sup>t</sup> a diuine soule, being to come into a body, first chooseth a Palace fit for it selfe; or, being come, doth make it so; or that *Nature* be  
 10 ambitious to haue her worke æquall; I know not: But, what is lawfull for me to vnderstand, & speake, that I dare; w<sup>ch</sup> is, that both yo<sup>r</sup> vertue, & yo<sup>r</sup> forme did deserue yo<sup>r</sup> fortune. The one claym'd, that you should be borne a Prince; the other makes that you do become it. And when  
 15 *Necessetie* (excellent Lord) the Mother of the *Fates*, hath so provided, that yo<sup>r</sup> forme should not more insinuate you to the eyes of men, then yo<sup>r</sup> vertue to they<sup>r</sup> mindes; it comes neare a wonder, to thinke how sweetely that habit flowes in you, and w<sup>th</sup> so howrely testimonies, w<sup>ch</sup> to all  
 20 posterity might hold the dignitie of Examples. Amongst

DEDICATION TO PRINCE HENRY. *Text from the MS.; printed in Q only.*  
 Heading: glorie] *Glory* Q *Q expands all Jonson's abbreviations.*  
 3 haue,] haue Q 4 calld] cal'd Q 6 *Heroique-*] *heroique* Q  
 pertake,] partake Q 8 Palace] palace Q 10 æquall] equal Q  
 But,] But Q 12-13 vertue, . . . forme . . . fortune] *Vertue . . .*  
*Forme . . . Fortune* Q 13 claym'd,] claim'd Q 14 Prince:] *Prince,* Q  
 15 *Necessetie*] *Necessity* Q 16 forme] *Forme* Q 17 vertue] *Vertue*  
 Q mindes:] mindes: Q 18 wonder,] wonder Q 19 howrely  
 testimonies] hourely testimonies Q 20 Examples] examples Q

the rest, Yo<sup>r</sup> fauor to letters, and these gentler studies, that  
goe vnder the title of Humanitye, is not the least honor of  
yo<sup>r</sup> wreath. For, if once the worthy Professors of these  
learnings shall come (as heretofore they were) to be the care  
of Princes, the Crownes they<sup>r</sup> *Soueraignes* weare will not 25  
more adorne they<sup>r</sup> Temples ; nor they<sup>r</sup> stamps liue longer  
in they<sup>r</sup> *Medalls*, than in such Subiects labors. *Poetry*, my  
Lord, is not borne w<sup>th</sup> euery man ; Nor euery day : And, in  
her generall right, it is now my minute to thanke yo<sup>r</sup> High-  
nesse, who not only do honor her w<sup>th</sup> yo<sup>r</sup> eare, but are 30  
curious to examine her w<sup>th</sup> yo<sup>r</sup> eye, and inquire into her  
beauties, and strengths. Where, though it hath prou'd a  
worke of some difficulty to mee to retriue the particular  
*authorities* (according to yo<sup>r</sup> gracious command, and a desire  
borne out of iudgment) to those things, w<sup>ch</sup> I writt ovt of 35  
fullnesse, and memory of my former readings ; Yet, now I  
haue ouercome it, the reward that meetes mee is double to  
one act : w<sup>ch</sup> is, that therby, yo<sup>r</sup> excellent vnderstanding  
will not only iustefie mee to yo<sup>r</sup> owne knowledge, but decline  
the stiffnesse of others originall Ignorance, allready armd 40  
to censure. For w<sup>ch</sup> singular bounty, if my *Fate* (most  
excellent Prince, and *only Delicacy of mankind*) shall reserue  
mee to the Age of yo<sup>r</sup> Actions, whether in the Campe, or  
the Councell-Chamber, y<sup>t</sup> I may write, at nights, the deedes  
of yo<sup>r</sup> dayes ; I will then labor to bring forth some worke as 45  
worthy of yo<sup>r</sup> fame, as my ambition therin is of yo<sup>r</sup> pardon.

By the most trew admirer of yo<sup>r</sup> Highnesse Vertues,  
And most hearty Celebrater of them.

Ben : Jonson.

21 Yo<sup>r</sup> fauor] your fauour Q      22 Humanitye] *Humanitie* Q  
25 Princes] *Princes* Q      Crownes . . . weare] Crownes, . . . weare, Q  
26 Temples] temples Q      27 *Medalls*, than] Medals, then Q  
Subiects labors] subjects labours Q      28 And,] And Q      29 High-  
nesse] *Highnesse* Q      32 Where,] Where Q      33 mee] me, Q  
35 ovt] out Q      36 readings ; Yet] readings : yet Q      37 reward  
. . . mee] reward, . . . me, Q      38 therby,] thereby Q      40 Ignor-  
ance, allready] ignorance, already Q      armd] arm'd Q      41 For]  
For, Q      42 *mankind*] *Man-kind* Q      45 dayes :] dayes : Q  
47 trew] true Q      Highnesse Vertues] *Highnesse* vertues Q      49 Ben:  
Jonson] BEN : IONSON Q



## THE MASQVE OF QVEENES.

It encreasing, now, to the third time of my being vs'd in these seruices to her Ma.<sup>ties</sup> personall presentatio's, w<sup>th</sup> the Ladyes whome she pleaseth to honor; it was my first, and speciall regard, to see that the Nobilyty of the Invention  
5 should be answerable to the dignity of they<sup>r</sup> persons. For w<sup>ch</sup> reason, I chose the Argument, to be, *A Celebration of honorable, & true Fame, bred out of Vertue*: obseruing that  
rule of the <sup>a</sup> best Artist, to suffer no obiect of delight to passe  
w<sup>thout</sup> his mixture of profit, & example.

<sup>a</sup> Hor. in Art.  
Poetic.

10 And because her Ma.<sup>ties</sup> (best knowing, that a principall part of life in these *Spectacles* lay in they<sup>r</sup> variety) had commaunded mee to think on some *Daunce*, or shew, that might præcede hers, and haue the place of a foyle, or false-Masque; I was carefull to decline not only from others, but mine  
15 owne stepps in that kind, since the <sup>b</sup> last yeare I had an *Anti-Masque* of Boyes: and therefore, now, deuise'd that  
twelue Women, in the habite of *Haggs*, or *Witches*, sustayning the persons of *Ignorance*, *Suspicion*, *Credulity*, &c. the opposites to good *Fame*, should fill that part; not as a  
20 *Masque*, but a spectacle of strangenesse, producing multiplicity of Gesture, and not vnaptly sorting w<sup>th</sup> the current, and whole fall of the Deuise.

<sup>b</sup> In the  
Masque at my  
L. Hadding.  
wedding.

First, then, his Ma.<sup>ties</sup> being set, and the whole Company in full expectation, that w<sup>ch</sup> presented it selfe was an ougly  
25 *Hell*; w<sup>ch</sup>, flaming beneath, smoakd vnto the top of the Roofe. And, in respect all *Euills* are (*morally*) sayd to

THE MASQVE OF QVEENES.] THE | MASQVE OF | QVEENES,  
| Celebrated | From the house of FAME: | By the QVEENE of great BRITAINE,  
| with her Ladies. | AT WHITE-HALL. | Febr. 2. 1609. F1 (similarly  
F2) 11 life . . . Spectacles] life, . . . Spectacles, Q, F1 (spectacles, F1)  
12 Daunce] Dance Q: dance Ff 13 præcede] precede Ff 15 note 'b.'  
Hadding.] Hadding. Q, F1: Haddings. F2 16 therefore,] therefore cet.  
23 First, then, his Ma.<sup>ties</sup>] His Maiestie, then, cet. 24 that w<sup>ch</sup>] the  
part of the Scene which first cet. (scene Ff) selfe] selfe, Ff ougly] ugly Ff  
25 w<sup>ch</sup>.] which cet. 26 are (*morally*)] are, *morally*, cet.

come from *Hell* ; as also from that obseruation of *Torrentius* vpon *Horace* his *Canidia*, *c. quæ tot instructa venenis, ex Orci faucibus profecta videri possit* : These Witches, wth a kind of hollow and infernall musique, came forth from thence. First one, then two, and three, and more, till they<sup>r</sup> number encreasd to Eleuen ; all differently attir'd ; some, wth ratts on they<sup>r</sup> heads ; some, on they<sup>r</sup> shoulders ; others wth oyntment-potts at they<sup>r</sup> girdles ; All wth spindells, timbrells, rattles, or other *veneficall* instruments, making a confused noyse, wth strange gestures. The deuise of their attire was *m<sup>r</sup> Jones* his. wth the Invention and *Architecture* of the whole *Scene*, and Machine. only, I præscribd them they<sup>r</sup> *properties*, of vipers, snakes, bones, herbes, rootes, and other ensignes of they<sup>r</sup> *Magick*, out of the authority of antient, & late *Writers*. Wherin the faults are mine, if there be any found ; and for that cause I confesse them.

These eleuen Witches begiñing to daunce (w<sup>h</sup> is an usuall <sup>d</sup>. ceremony at they<sup>r</sup> *Convents*, or meetings, Where, sometimes, also they are vizarded, and masqu'd) on the sodayne one of them miss'd they<sup>r</sup> *Cheife*, and interrupted the rest, wth this Speach.

Sisters, stay ; we want o<sup>r</sup> *c. Dame*.

Call vpon her, by her name,

And the charme we vse to say,

That she quickly<sup>e</sup> anoynt, and come away :

*hoc titulo honoratas.* W<sup>h</sup> Title *M. Philippo-Ludwigus Elich, Dæmonomagiæ. Quæst. x.* doth also remember. <sup>e</sup>. When they are to be trāsported from place to place, they vse to anoynt them selues, and sometimes the things they ride on. Beside *Apule.* testimonie. See these later. *Remig. Dæmonolatriæ. lib. j. cap. xviij. Delrio. Disquis. Mag. lib. ij. Quæst. xvj. Bodin. Dæmonoman. lib. ij. cap. iij. Barthol. de Spina. quæst. de Strigib. Philippo-Ludwigus Elich. Quæst. x. Paracelsus in magn. & occult. Philosophiâ teacheth the confection. Vnguentū ex carne recens natorū infantium, in pulmenti formā coctum, & cum herbis somniferis, quales sunt papauer, solanū, cicuta, &c. And Ioa. Bapti. Porta lib. ij. Mag. natur. cap. xxvij.*

32 encreased] increased *cet.* 32-3 some, . . . some,] some . . . some *cet.*  
33 heads] head *Ff* 38 præscribd] prescrib'd *cet.* 39 *properties*,  
*properties* *cet.* 44 note 'd.' but,] But *cet.* 44 *Convents*] *Conuents Q.* *Fi*  
44-5 where, sometimes,] where sometimes *cet.* 46 *Cheife*] *Chiefe Q.* :  
*chiefe Ff* 48 note 'c.' giuen,] giuen *cet.* pre-eminence,] preheminnence  
*Q.* : preeminence *Ff* one,] one *cet.* *lib. j. de Q. lib. de Q. lib. de Ff Phil-*  
*xppo.] Philippo. Q. : Philippo Ff* 51 note 'e.' Beside] Beside, *Fr* teste-  
mony] testimonie *Fr* : testimony *Q.* *F2 Philippo.] Philippo. Ff Elich.]*  
*Elich. cet. Quæst. x.] Quæst. 10 Q. Dæmonolatriæ.] Demonolatria Q. de*  
*spina. quæst.] de spina. quæst. Q. Quæst. x.] Quæst. 10. Q. Philo-*  
*sophiâ.] Philosophia, cet. formâ.] forma cet. cicuta.] ciente Ff Cap.*  
*xxvij.] Cap. 26. Q. : cap. 26. Fr : cap. 16. F2 (Q and F1 correctly).*

*c. vid. Læuin. Torr. Com-mēt. in Hor. Epod. lib. ode. v.*

<sup>d</sup>. See the *Kings Ma-ties booke* (or *Soueraigne*) of *Dæmonologie. Bodin. Remig. Delrio. Mail. Malefi.* and a world of others, in the generall : but, let vs follow particulars.

<sup>e</sup>. Amongst o<sup>r</sup> vulgar witches, the honor of *Dame* (for so I translate it) is giuen, wth a kind of pre-eminence, to some speciall one, at they<sup>r</sup> Meet-ings. Weh *Delrio* insinuates. *Disquis. mag. lib. ij. Qu. ix.* quoting that of *Apuleius. lib. j. de Asin. aureo. de quadam cau-pona, Regina sagarū:* and addes, *vt scias etiam tum quasdam ab ijs*

50

## I. CHARME.

Dame, Dame, the watch is set :

Quickly come, we all are met.

- f. From the lakes, and from the fennes,  
From the rockes, and from the dennes,  
From the woods, and from the caues,  
From the Church-yards, from the graues,  
From the dungeon, from the tree,  
That they die on, here are wee.

\* These places, 55  
in they<sup>r</sup> owne  
nature dire, &  
dismall, are  
reckond vp,  
as the fittest,  
from whence  
such persons  
should come ;  
and were not- 60

ably observed  
by that excellent *Lucan* in the description of his *Erichtho*. *lib. vj.* To w<sup>ch</sup> we may adde this  
*corollarye*, out of *Agrippa. de Occult. philosop. lib. j. cap. xlvij. Saturno correspondent loca*  
*queus fetida, tenebrosa, subterranea, religiosa & funesta, vt cœmeteria, busta, & hominibus de-*  
*serta habitacula, & venustate caduca, loca obscura, & horrenda, & solitaria antra, cauernæ, putei.*  
*Præterea piscina, stagna, paludes, & eiusmodi.* And in *lib. iij. cap. xliij.* speaking of the like,  
and in *lib. iij.* about the end. *Aptissima sunt loca plurimum experientia visionū, nocturnarūq.*  
*incursionum, & consimilium phantasmata, vt cœmeteria, & in quibus fieri solet executio et*  
*criminalis iudicij, in quibus recentibus annis publicæ strages factæ sunt, vel vbi occisorū cadauera*  
*nec dum expiata, nec rite sepulta recentioribus annis subhumata sunt.*

Comes she not, yet ?

Strike another heate.

\* *Delrio.*  
*Disq. Magic.*  
*lib. Quæst. vj.*  
has a story  
out of *Tri-*  
*ezius*, of this  
Horse of  
wood : But, 65  
y<sup>t</sup> w<sup>ch</sup> o<sup>r</sup>  
Witches call  
so, is some-  
time a broome  
staffe, some-

## 2. CHARME.

The Weather is fayre, the wind is good,

Vp, Dame, o' yo<sup>r</sup> <sup>g.</sup> Horse of wood :

Or else, tuck vp yo<sup>r</sup> gray frock,

And sadle yo<sup>r</sup> <sup>h.</sup> Goate, or yo<sup>r</sup> <sup>i.</sup> greene Cock,

See *Remig. Dæmonol. lib. j. cap. xiiii. Bodin. lib. ij. cap. iij. &c.* <sup>h.</sup> The Goate is y<sup>e</sup> *Devil* himselfe, vpon whom they ride, often, to they<sup>r</sup> solemnities, as appeares by they<sup>r</sup> confessions in *Rem.* and *Bodin. ibid.* His *Mai.* also remembers the story of the *Diuel*'s appearance to those of *Calicut*, in that forme. *Dæmonol. lib. ij. Cap. iij.* <sup>i.</sup> Of the greene Cock we haue no other ground (to confesse ingenuously) than a vulgar fable of a Witch, that w<sup>th</sup> a Cock of that colour, and a bottome of blewethred, would transport her selfe through the ayre; and soe escap'd (at the time of her being brought to execution) from the hand of Iustice. It was a tale, when I went to Schoole. And somewhat there is like it in *Mar. Delrio. Disqui. Mag. lib. ij. Quæst. vj.* of one *Zijto*, a Bohemian, that, among other his dexterities, aliquoties equis rhedarijs vectum, gallis galhnacets ad epirrhedium suum alligatis, susequebatur.

55 note 'f.' places,] places *cet.* fittest,] fittest *cet.* *Erichtho.*] *Erichtho*,  
Q: *Erichtho* Fr: *cœmeteria*] *cœmeteria* Q end.] end, *cet.* plurimum] pluri-  
mum *cet.* solet executio et] solet executio & Q, Fr: solet executiones F2  
58 -yards] -yards Q 61 not,] not *cet.* 65 Vp,] Vp Q, Ff note  
'g.' lib.] lib. 2. *cet.* Quæst.] Quæst. Q *Triezius*,] *Triezius* *cet.* is sometime]  
is sometimes *cet.* 67 note 'h.' ride, often,] ride often *cet.* Diuells]  
deuills Fr: devils F2. 67 note 'i.' ingenuously] ingeniously Ff blewe]  
blue Ff tale,] tale *cet.* schoole. And] schoole, And Q: schoole, and Ff  
Zijto] Zijti Fr: Ziiiii F2 susequebatur] subsequebatur *cet.*

And make his bridle a bottome of thrid,  
To roule vp how many miles you haue rid.

Quickly, come away :

70

For we, all, stay.

Nor yet ? Nay, then,

Wee'll try her agen.

3. CHARME.

The Owle is abroad, the Bat, and the Toade,

75 Instruments ;

And so is the Cat-à-Mountaine ;

The Ant, and the Mole sit both in a hole,

And Frog peepes out o'the fountayne ;

The Dogges, they do bay, and the Timbrells play,

The <sup>k</sup>. Spindle is now à turning ;

80 Wherof y<sup>e</sup> Spindle, in antiquitye, was y<sup>e</sup> cheife ; and (beside the testimony of Theocritus in Pharmaceutria, who only vsd it in amorous affayres) was of speciall act to the troubling of the Moone. To w<sup>ch</sup> Martial

The Moone it is red, and the starres are fled,

But all the Skye is à burning :

The <sup>l</sup>. Ditch is made, and o<sup>r</sup> nayles the spade,

W<sup>th</sup> pictures full, of waxe, and of wooll ;

alludes, lib. ix. Epi. xxx. Quæ nunc Thessalico Lunâ deducere rhombo, etc. And lib. xij. Epig. lviij. Cum secta Colcho Luna vapulat rhombo. <sup>1</sup> This rite also of making a ditch w<sup>h</sup> they<sup>r</sup> nayles, is frequent w<sup>th</sup> our witches ; Whereof see Bodin. Remigius, Delrio, Malleus. Malefic. Godelman. lib. ij. de Lamijs. as also the antiquity of it most viuely exprest by Hora. Satir. viij. lib. j. where he mentions the pictures, and the blood of a black lambe, all w<sup>h</sup> are yet invse w<sup>th</sup> o<sup>r</sup> moderne witchcraft. Scalpere Terram (speaking of Canidia, & Sagana) unguibus, et pullam duellere mordicus agnam Cæperunt : Cruor in fossam confusus, ut inde Maneus elicerent, animas responsa daturas. Lanea et effigies erat, altera cerea ; &c. And y, by, & by, Serpenteis atque videres Infernas errare caneis, Lunamq. rubentem, Ne foret his testis, post magna latere sepulchra. Of this ditch, Homer makes mention in Circes speech to Vlysses : Odyss. K. about the end Βόθρον ὀψέσθαι. &c. And Ovid. Metam. lib. viij. in Medæas Magick. Haud procul egestâ scrobibus tellure diabus Sacra facit, cultrosque in gutture velleris atrî Comfecit, & patulas perfundit sanguine fossas. And of the waxen Images, in Hyppisyles Epistle to Iason. where he expresseth that mischeife also of the needles. Deuouet absentes, simulacrag; cerea fingit, & miserum tenues in iecur urget acus. Bodin. Dæmon. lib. ij. Cap viij. hath (beside the knowne story of K. Duffe, out of Hector Boetius) much of the witches later practise in y<sup>e</sup> kind : And reports a relation of a French Ambassadors, out of England, of certayne pictures of waxe found in a dunghill, neare Islngton, of o<sup>r</sup> late Queenes ; w<sup>h</sup> rumor I myselfe (being then very young) can yet remember to haue bene current.

70 Quickly,] Quickly cet. 76 -à-] -a- cet. 80 note 'k.' Spindle,] spindle Ff cheife] chiefe Ff [beside] beside cet. testimony] testimonie Q, Fr : testimony F2 Pharmaceutria, who] Pharmaceutria (who cet. 80, 82 à] a cet. 83 note 'l.' Malleus.] Malleus Q : Malleus, Ff Lamijs.] lamijs, Q, Fr viuely] lively F2 lambe, all] Lamb ; All Q : lamb : All Ff mordicus] mordicus Ff in fossam] fossam F2 by, and by] by and by cet. Serpenteis] Serpentes cet. ditch,] ditch cet. Odyss.] Odyss. cet. facit.] facit Ff And of the waxen underlined originally in the MS, & the underline struck out. acus.] acus, Ff Boëtius] Boetius cet. kind : And] kind, and cet. French] french Fr. Ambassadors] Ambassadors Ff. Queenes :] Queenes, cet.

m. They<sup>r</sup> little 85 They<sup>r</sup> liuers I stick, w<sup>th</sup> needles quick  
 Martin is hee, There lacks but the blood, to make vp the flood.  
 that calls them to they<sup>r</sup> Con- Quickly, *Dame*, then ; bring yo<sup>r</sup> part in,  
 venticles; w<sup>ch</sup> Spur, spur vpon little m. Martin,  
 is done in a humane Merely, merely, make him sayle,  
 voyce; but, 90 A worrne in his mouth, and a thorne in's tayle,  
 comming forth, they find him in the shape  
 of a great Fire aboue, and fire below,  
 Buck-Goate, vpon whome With a Whip, i' your hand, to make him goe.  
 they ride to they<sup>r</sup> meet- Ō, now, shee's come !  
 ings. *Delrio*. Let all be dumbe.  
*Disguis*.

*Mag. Quæst. xvj. lib. vj. and Bod. Dæmonom. lib. vj. cap. iiij.* haue both the same relation, from *Paulus Grillandus*, of a witch. *Adueniente nocte, & horâ, euocabatur voce quadam velut humanâ ab ipso Dæmone, quem non vocant Dæmonem, sed Magisterulû, alia Magistram Martinetû, siue Martinellum. Quæ sic euocata, mox sumebat pyxidem vinctioms, & liniebat corpus suum in quibusdam partibus, & membris. quo hñito exibat ex domo, & inueniebat Magisterulû suum in formâ hirci illam expectantem ad ostium, super quo Mulier equitabat, & applicare solebat fortiter manus ad crineis, & statim hircus ille adscendebat per aërem, & breuissimo tempore deferrebat ipsam.* &c.

n. This *Dame* I At this, the n. *Dame* enterd to them, naked arm'd, bare-  
 make to beare footed, her frock tuck'd, her hayre knotted, and folded w<sup>th</sup>  
 the person of vipers ; In her hand, a Torch made of a dead-Mans arme,  
*Ate*, or mis- lighted ; girded w<sup>th</sup> a snake. To whome they all did reuer-  
 chesye (for so I ence, and she spake, vttring, by way of question, the end  
 (interpret it) out of *Homer's* description of her: *Iliad. I.*  
*where he* wherefore they came : w<sup>ch</sup>, if it had bene done eyther before,  
 makes her

swift to hurt Mankind, strong, & sound of her feete; and, *Iliad. T.* walking vpon mens heads; in both places vsing one and the same phrase to signifie her power; *Βλάπτου ανθρώπους. Lædens homines.* I present her barefooted, & her frock tuckd, to make her seeme more expedite; by *Horace* his authority. *Sat. viij. Lib. j. Succinctam vadere pallâ Canidram pedibus nudis, passq; capillo.* But, for her hayre, I rather respect another place of his. *Epod. lib. ode. v.* where she appeares, *Canidia breuib; implicata viperis crinibus, Et incompitū caput.* And that of *Lucan lib. vj.* speaking of *Ericho's* attire, *Discolor, at vario Furialis cultus amictu Induitur, vultusque aperitur crime remoto; Et coma vipereis substringitur horrida sertis.* For her Torch. See *Remig. lib. vj. cap. iij.*

85 quick] quicke; Q, Fr: quick; F2 87 then; ] then, cet. 8t<sup>h</sup> spur] spur, cet. 88 note 'm.' hee, ] he cet. Conuenticles ;] Conuenticles, Q: conuenticles, Fr: conuenticles, F2 voyce; ] voice, Ff, but, ] but cet. Buck-Goate] buck goat Ff meetings, ] meetings, Ff and] And cet. relation, ] relation cet. horâ] horâ, Q: hora Ff humanâ] humana cet. Martinetû, ] Martinetum cet. partibus, ] partibus cet. formâ] forma cet. aërem] aërem Ff 89 Merely, merely] Merrily, merrily Ff Whip, ] whip cet. now, ] Now Q: now Ff 95 note 'n.' (interpret) interpret cet. feete; ] feete, Q: feet, Ff heads; ] heads, Ff one] one, cet. Βλάπτου' ] Βλάπτου' Fr: Βλάπτου' F2 ανθρώπους] ανθρώπους cet. expedite; ] expedite, Q, Ff authority, ] authoritie, Fr pallâ] palla cet. capillo] capello Fr But, ] But cet. his, ] his, Ff appeares, ] appeares cet. Lucan] Lucan. Q: Lucan, Ff Et] et Q: & Ff speaking] Speaking cet. Ericho's] Ericho's F2 attire, ] attire. Q, F2 : attyre. Fr remoto ;] remoto, cet. Torch, ] torch, Ff 95 naked arm'd] naked-arm'd cet. 97 hand, ] hand cet. dead-Mans] dead mans cet. roo w<sup>ch</sup>, ] which cet.

or other-wise, had not bene so naturall. For, to haue made themselves they<sup>r</sup> owne decipherers, and each one to haue told, vpon they<sup>r</sup> entrance, *what they were, and whether they would*, had bene a most piteous hearing, and vtterly vnworthy any quality of a *Poeme* : wherein a *Writer* should alwayes trust somewhat to the capacity of the *Spectator*, especially at these *Spectacles* ; Where Men, beside inquiring eyes, are vnderstood to bring quick eares, and not those sluggish ones of Porters, and Mechanicks, that must be bor'd through, at euery act, w<sup>th</sup> Narrations.

° In the chaying of these vices, I make, as if one linke produc'd another, and the *Dame* were borne out of them all ; so, as they might say to her, *Sola tenes scelorum, quicquid possedimus omnes*. Nor will it appeare much violenc'd, if they<sup>r</sup> series be considered, when the opposition to all *vertue* begins out of Ignorance. That Ignorance begets Suspicion (for Knowledge is euer open, &

DAME. HAGGES.

Well done, my *Haggess*. And come We, fraught w<sup>th</sup> spight, To ouerthrow the glory of this night ?

Holds our great purpose. HAG. yes. DAM. But wants there none

Of our iust number ? HAG. Call vs one, by one, 110

And then o<sup>r</sup> *Dame* shall see. DAM. ° First, then, aduance

My drowsy Seruant, stupide *Ignorance*,

Known by thy scaly vesture ; and bring on

charitable) That *Suspiciō credulity*, as it is a Vice ; for beeing a virtue, and free, it is opposite to it: But such as are ielous of them selues do easely credit any thing of others, whome they hate. Out of this *Credulity* springs *Falshood*, w<sup>ch</sup> begettis *Murmure* ; and that *Murmure* presently growes *Malice*, w<sup>ch</sup> begettis *impudence* ; That *Impudence* slander ; That *Slander* execration ; *Execration* bitterness ; *Bitternesse* fury ; and *Fury* *Mischeife*. Now for the personall presentation of them, the Authority in *Poetry* is vniuersall. But, in the absolute *Claudian* there is a particular, & eminent place, where y<sup>e</sup> *Poet* not only produceth such persons, but almost to a like purpose. in *Ruf. lib. j.* where *Aleco*, envious of the times, *infernas ad limina tetra sorores, Concilium deforme vocat, glomerantur in vnum Innumera pestes Erebi, quascumque sinistro Nox genuit fœtu: nutrix Discordia belli, Imperiosa Fames, leto vicina Senectus, Impatiensque sui Morbus, Liurorque secundis anxius, et scisso marens velamine Luctus, et cæco præceps Audacia vultu ;* w<sup>th</sup> many others, fit to disturbe the world, as ours the Night.

102 themselves] themselves, *cet.* 103 whether] whither *Ff* 104  
bene] bin *Q* : beene *Ff* piteous] pitious *cet.* 106 especially] especially,  
*cet.* 111 DAME.] DAME, *Ff* 112 And come We,] And, come we *Q, Ff*  
114 purpose.] purpose ? *cet.* yes] Yes *cet.* 116 note 'o.' all ;]  
all : *Ff* : all, *F2* Suspicion] Suspicion *cet.* charitable] charitable.)  
*Ff* credulity] Crudelity *F2* Vice ;] vice : *Ff* others,] others *cet.*  
*Murmure* ;] *Murmure* : *Ff* impudence ;] Impudence : *Ff* That  
Impudence] and that Impudence *cet.* slander ;] Slander : *Ff* execra-  
tion ;] Execration : *cet.* bitterness ;] Bitternesse : *Ff* fury ;] Fury : *Ff*  
Now] Now, *cet.* presentation] presentation *cet.* Poetry] Poetry *cet.*  
But.] But *cet.* *Claudian*] *Claudian*, *cet.* particular,] particular *cet.*  
envious] envious *Q, Ff* fœtu] fortis *Ff* anxius] Anxius *cet.* *et*  
*Timor*] *Et Timor* *cet.*

Thy fearefull Sister, wild *Suspicion*,

120 Whose eyes do neuer sleepe ; Let her knit hands  
Wth quick *Credulity*, that next her stands,  
Who hath but one eare, and that allwayes ope ;  
Two-faced *Falshood* follow in the rope ;  
And lead on *Murmure*, wth the cheekes deepe hung ;

125 She *Malice*, whetting of her forked tongue ;  
And *Malice Impudence*, whose forehead's lost ;  
Let *Impudence* lead *Slauder* on, to boast  
Her oblique looke ; and, to her subtile side,  
Thou, black-mouth'd *Execration*, stand appli'de ;

130 Draw to thee *Bitternesse*, whose pores sweat gall ;  
She flame-ey'd *Rage* ; *Rage Mischeife* ; HAG. Here we'  
are all.

D. Here a-  
gayne, by way  
of irritation, I  
make the  
*Dame* pursue  
the purpose  
of theyr  
comming,  
and discover  
theyr natures  
more largely  
wch had bene  
nothing if not  
done, as doing  
another thing:  
But *Moratio*  
*circa vilem pa-*  
*tulūq; orbem.*  
Then wch the  
*Poēt* cannot  
know a greater  
vice. He  
being y<sup>e</sup> kind  
of artificer, to  
whose worke  
is requir'd so  
much exact-  
nesse, as in-  
differency is  
not tolerable.

DAM. P. Ioyne, now, ou<sup>r</sup> hearts, we faythfull Opposites  
To *Fame*, & *Glory*. Let not these bright Nights  
Of Honor blaze, thus, to offend ou<sup>r</sup> eyes.

Shew ou<sup>r</sup> selues truly envious ; and let rise  
Ou<sup>r</sup> wonted rages. Do what may beseeme  
Such names, and natures. *Vertue*, else, will deeme  
Our powers decreas't, and thinke vs banish'd earth,  
No lesse then heauen. All her antique birth,  
As *Iustice*, *Fayth*, she will restore : and, bold  
Vpon ou<sup>r</sup> sloth, retriue her *Age of Gold*.

We must not let ou<sup>r</sup> natiue manners, thus,  
Corrupt wth ease. Ill liues not, but in vs.  
I hate to see these fruicts of a soft peace,  
And curse the piety giues it such increase.

119 *Suspicion*] *Suspition cet.*

*Slauder*] *Slander cet.*

128 and,] and *Ff*

132 note 'p.' largely,] largely: *cet.*

*Fr*: been nothing, *F2* done,] done *cet.*

*Poēt*] *Poet cet.*

vice. He] vice; he *cet.*

now *Q*, *Fr*: Ioyne now *F2*

honor *F2* eyes,] eyes; *Ff*

*F2* 136 rages,] rages: *Ff*

*Vertue*, else,] *VERTUE* else *Ff*

fruicts] *fruites Q*: fruits *Ff*

126 *Malice*] *MALICE, Ff*

127

131 *Rage*] *RAGE, Ff*

*Mischeife*,] *Mischief. Q*: *MISCHIEFE, Ff*

we're] we, are *Q*: we are *Ff*

132 note 'p.' largely,] largely: *cet.*

132 Ioyne, now,] Ioyne

134 Honor] *Honour Q*: honour *Fr*:

135 envious,] enuius, *Q*, *Fr*: envious,

137 natures,] *Natures. Q*: natures; *Ff*

140 restore,] restore; *cet.*

144

Let vs disturbe it, then ;<sup>a</sup> and blast the light ;  
Mixe Hell, w<sup>th</sup> Heauen ; and make *Nature* fight  
W<sup>th</sup>in her selfe ; loose the whole henge of Things ;  
And cause the Endes runne back into they<sup>r</sup> Springs,

<sup>a</sup>These powers of troubling *Nature* are, frequently, ascrib'd to Witches, and challeng'd by them-selues ;

where euer they are induc'd by *Homer, Ouid, Tibullus, Pet. Arbiter, Seneca, Lucan, Claudian*, to whose authorities I shall referre more, anone. For y<sup>e</sup> present, heare *Socrat. in Apul. de Asin. aureo. lib. j.* describing *Meroe* the witch. *Saga, & diuinipotens cælum deponere, terram suspendere, fontes durare, monteis diluere, Manes sublimare, Deos infimare, sydera extinguere, Tartarū ipsū illuminare.* And, *lib. vj. Byrrhena* to *Lucius, of Pamphile. Mago primi nominis, & omnis carminis sepulchralis Magistra creditur, quæ surculis, & lapillis, & id genus fruolus inhalatis omnem istam lucem mundi syderalis, imis Tartari, & in vetustum Chaos mergit.* As also this later of *Remigius*, in his most elegant Arguments, before his *Dæmonolatria. quā possint euertere funditus orbem, Et Maneis superis miscere, hæc unica cur a est.* And *Lucan. Quarū, quicquid non creditur, ars est.*

HAG. What o<sup>r</sup> *Dame* bids vs doe

150

We are ready for. DAM. Then, fall too.

<sup>r</sup>. But first relate mee, what you haue sought

Where you haue bene, and what you haue brought.

<sup>r</sup>. This is also solemne in ye<sup>e</sup> witchcraft, to be

examīn'd, eyther by the *Deuill*, or they<sup>r</sup> *Dame*, at they<sup>r</sup> meetings, of what *Mischeife* they haue done ; and what they can confer to a future hurt. See *M. Philippo-Ludwigus Elich. Dæmonomagiæ. lib. Quæst. x.* But *Remigius*, in the very forme. *lib. j. Dæmonolat. cap. xxij. Quemadmodum solent Heri, in villicis procuratoribus, cum eorū rationes expendunt, segnitie, negligentiamque durius castigare ; Ita Dæmon in suis comitijs, quod tempus examinandis cuiusque rebus atque actionibus ipse constituit, eos pessimè habere consuevit, qui nihil afferunt, quo se nequiores ac flagitijs cumulatiores doceant. Nec cuiquam adeo impune est, si à superiore conuentu nullo se scelere nouo obstrinxerint ; sed semper oportet, qui gratus esse uolet, in alium nouum aliquid facinus fecisse. And this doth exceedingly sollicite them all, at such times, least they should come vnprepared. But we apply this examination of o<sup>r</sup> to the particular vse ; Whereby, also, we take ocasion, not alone to expresse the *Things*, (as vapors, liquors, herbes, bones, flessch, blood, fat, & such like, w<sup>h</sup> are called *Media Magica*) but the rites of gathering them and from what places, reconciling (as neare as we can) the practise of *Antiquity* to the *Neoterick*, and making it familiar w<sup>th</sup> o<sup>r</sup> popular witchcraft.*

146 it, then ;] it then, *cet.* 146 note 'q.' *Nature* are, frequently,] *Nature*, are frequently *cet.* them-selues ;] themselves, *cet.* induc'd] induc'd, *cet.* *Claudian,*] *Claudian.* *cet.* more,] more *cet.* *aureo.*] *aureo, Ff Meroe*] *Meroe* *cet.* *diuinipotens*] *diuinipotens* *cet.* *illuminare,*] *illuminare : Ff And,*] and *cet.* *surculis,*] *surculis* *cet.* *Chaos*] *Chaos* *cet.* *mergit.* As] *mergit : as Ff later*] latter *Q* *quā* *Quā* *cet.* *funditus*] *funditus* *cet.* *hæc*] *hæc Ff* 147 *Hell,* . . . *Heauen ;*] *Hell . . . Heauen, cet.* 148 *Things*] *things Ff* 149 *Endes*] ends *Ff* back] *backe, Q, Ff : back, F2* 150 *doe*] *do, Ff : do, F2* 151 *Then,*] *Then cet.* 152 note 'r.' *Deuill,*] *Diuell* *cet.* *Philippo-*] *Philippo. Q : Philippo Ff Dæmonomagiæ.*] *Dæmonomagiæ Q : Dæmonomagiæ, Ff forme,*] *forme, Ff : form F2 Dæmonolat.*] *Dæmonolat, Ff cum*] *cum* *cet.* *segnitiam,*] *segnitiam* *cet.* *Dæmon*] *Dæmon, cet.* *afferunt,*] *afferunt Ff obstrinxerint*] *obstruxerint Ff : obstruxerit F2 alium*] *alium, cet.* *fecisse.*] *fecisse : and Ff sollicite*] *solicite cet.* *Things*] *things Ff them*] *them, cet.* *Antiquity*] *Antiquity, Q* 152 *sought*] *sought, cet.*



## HAGGES.

## I.

<sup>1</sup> For the gathering peices of dead flesh, *Cor. Agripp. de ocul. Philosop. lib. vii. cap. xlii. and lib. viii. cap. vii.* obserues,

that the vse was to call vp *Ghosts & Spirits* w<sup>th</sup> a fumigation made of that (and bones of car-casses) w<sup>ch</sup> I make my Witch, here, not to cut her selfe, but to watch the *Rauen* as *Lucan's Erictho. lib. vj. Et quodcumque iacet nudā tellure cadauer, Ante feras volucresq; sedet: nec carpere membra Vult ferro, manibusque suis, morsusq; luporum Expectat siccis raptura à faucibus artus*; as if that peice were sweeter w<sup>th</sup> the Wolfe had bitten, or the *Rauen* had pick'd, and more effectuous: And to do it at her turning to the south, as w<sup>th</sup> the prædiction of a storme. W<sup>ch</sup>, though they be but minutes in *ceremonie*, being obseru'd make the act more darke, and full of horror.

## 2.

<sup>2</sup> *Spuma canū, Lupi crines, nodus Hyenæ, oculi Draconū, Serpentis membrana, Aspidis aures,* are all mentiond, by the

I haue bene gathering Wolues hayres,  
The mad Doggs foame, and the Adders eares;  
The spurging of a dead mans eyes,  
And all, since the Euening Starre did rise.

*Antients*, in witchcraft. And *Lucan* particularly, *lib. 6. Huc quicquid foetu genuit Natura sinistro Miscetur, non spuma canum quibus unda timore est, Viscera non lyncus, non duræ nodus hyenæ, Defuit: &c. And Ouid. Metamorphos. lib. vii. reckons vp others. But, for the spurging of the eyes, let vs returne to Lucan, in the same booke, w<sup>ch</sup> peice (as all the rest) is written w<sup>th</sup> an admirable height. Ast ubi seruantur saxis, quibus intymus humor Ducitur, et tractā daurescunt tabe medullæ Corpora, tunc omneis auidē descendit in artus, Immersitque manus oculis, gaudetque gelatos Effodisse orbeis, et sicce pallida rotit Excrementa manus.*

## 3.

<sup>3</sup> *Phnise* writing of the *Mandrake*, *Nat. Hist. lib. xxv. cap. xviij.* and of the digging it vp, hath this cære-monye.

I, last night, lay all alone,  
O' the ground, to heare the *Mandrake* grone:  
And pluck'd him vp, though he grew full low,  
And, as I had done, the Cock did crow.

*Cauent effossuri contrarium ventū, et tribus circulis antè gladio circumscribunt, postea fodiunt ad occasum spectantes.* But wee haue later tradition, that the forcing of it vp is so fatallie dangerous, as the Grone kills, and therefore they doe it w<sup>th</sup> Doggs, w<sup>ch</sup> I thinke but borrowed from Iosephus his report of the roote *Baaras. lib. vii. de bell. Iudaic.* How-soeuer, it being so principall an Ingredient in they<sup>r</sup> magick, it was fit she should boast to be the plucker of it vp her selfe. And,

155 note 1. *Rauen*] *Rauen*, cet. *Erictho*] *Erichtho* cet. *quodcumque*] *quodcumque* cet. *nudā*] *nuda* cet. *ferro*] *ferro* cet. *artus*] *artus*. cet. obseru'd] obseru'd, cet. 157 soone] soone, *Q, Fr*: soon, *F2* 159 note 2. mentiond,] mention'd cet. *hyenæ*] *Hyenæ* cet. *Defuit*] *Defuit*, *Ff* But,] *But* cet. *tractā*] *tracta* cet. *siccæ*] *sicca* cet. *manus*] *manu* *F2* 162 all,] all *Ff* 163 note 3. cæremonye.] ceremony. *Q*: ceremonie, *Ff* *Cauent*] *Cauens* *Ff* w<sup>ch</sup> I thinke . . . *Iudaic. an afterthought inserted in the margin of the MS. Baaras.] Baaras Ff* How-soeuer] Howsoeuer cet. boast] boast, *Ff* plucker of it vp] plucker up of it cet. 164 grone:] grone; cet. 165 low,] low; *Ff*

# THE MASQUE OF QUEENES.

*Epithela orbis et terra pallida rotit Excrementa manus.*

3. *Finis orationis*  
*time of the Mass*  
*drake, Not High.*  
*lib xxv. cap xij*  
*and of the digging*  
*it up, hath been*  
*ceremonious*  
*constant*  
*officiaries*  
*fratrum*  
*et turba circumstant*

3.

*last night, live all alone,*  
*O' the ground, to leave the Muckrake growe:*  
*And pluck'd him up. though he grew full low,*  
*And as I had done, the Cock did crow.*

*It I thinke but some*  
*out from the house*  
*as he sayeth it*  
*cocke*  
*Adrian. lib.*  
*xx. de hoc genere.*

*ante gladio circumferunt, postea fersant ad occasum. sedantibus*  
*hanc lateri traditione, thall the forcing of it up is the greatest dangerous, as*  
*the ground heils, and therefore they doe it with danger. Now comes, it being*  
*so principall in Inquisition in thoyr magick, it was but the should be left*  
*to be the plucker of it up for folk. And that the Cock did crow, alludes*  
*to a point of circumstance, in thoyr worke. For they are confesse, that nothing*  
*is so craft, or subtle, full so thoyr, in thoyr night, as that the cock should crow*  
*before they have done. Cock makes, that thoyr like Muckrakes, or Mares*  
*finest, of whom I have mentioned before. As this forme in disamping air*  
*conventions: *Finis, facite propere sine otio, nam iam galli canere**  
*incipunt. And I interpret it to be, because that Bird is the Messenger*  
*of light, and for contrary to thoyr acts of darkness. See Remigius de*  
*monio lib. j. cap xij where he quotes that of Agellomus. De vno*  
*Achilles. *Finis* lib. j. cap x. And Euseb. *ca. lxxij* in confutatio contra Hi-*  
*erem. lib. j. cap lxxij*

4. *I have touch'd*  
*at this before in*  
*my note, upon the*  
*first of the list*  
*of gathering flesh,*  
*bones, & skulls to*  
*the new bone of*  
*poise of *Equities*.*  
*lib. j. cap lxxij*

4.

*And I ha' bene chooing out this skull,*  
*From charnell-houses, that were full;*  
*From primatz grates; and pulque pits,*  
*And frigg'd a Dexten out of his bulks.*

5.

*lib. j. cap lxxij*  
*and of *Pamphile*. *Prus' apparatus solito instruit feralium officinam,*  
*omne genus cruentis, & ignobiliter lammis literatis, infelicitum nasum*  
*durantibus clausu defletorem, sepulchrum stiam, cadaverum expetitibus maki-*  
*his admodum membris, sic naves & digni. illic carnosu clausu pendentibus*  
*alibi bruci daturu servatibus cruce, et extorta. Inditibus feralium trunca*  
*calvaria. And for such places, *Lucan* makes his with to inhabit them**

*lib.*

The holograph of 'The Masque of Queens' in the British Museum, Royal MS.

A XLV, folio 7 verso



that the Cock did crow, alludes to a prime circumstance, in they<sup>r</sup> Worke: For they all confesse, that nothing is so crosse, or balefull to them, in they<sup>r</sup> night, as that the Cock should crow before they haue done. Weh makes, that they<sup>r</sup> little Masters, or Martinets, of whome I haue mention'd before, vse this forme in dismissing y<sup>e</sup> conventions; *Eia, facessite properè hinc omnes, nam iam Galli canere incipiunt*: weh I interpret to be, because that Bird is the Messenger of light, and so, contrary to they<sup>r</sup> acts of darknesse. See *Remigius. Dæmonolo. lib. j. cap. xivj.* where he quotes that of *Appollonius, de umbrâ Achillis. Philostr. lib. iij. cap. v.* And *Euseb. Cæsariensis. in consolat. contra Hiercl. iij. de Gallicinio.*

4.

And I ha' bene choosing out this scull,  
From Charnell-houses, that were full;  
From private grotts; and publique pitts;  
And frighted a Sexten out of his witts.

4. I haue  
touchd at this  
before (in my  
note, vpon the  
first) of the vse  
of gathering  
flesh, bones,  
& sculls: to  
weh I now

bring y<sup>t</sup> peice of *Apuleius, lib. iij. de Asino aureo.* of *Pamphile. Priusq; apparatu solito instruxit feralem officinam, omne genus aromatis, & ignorabiliter laminis literatis, & infelicium nauium durantebus clavis defletorum, sepulorum etiam, cadauerum expositis multis admodum membris, hic nares & digiti, illic carnosus clavi pendentium, alibi trucidatorum seruatus cruor, et extorta dentibus ferarum trunca caluaria.* And, for such places, *Lucan* makes his witch to inhabit them *lib. 6. desertaque busta incolit, et tumulos expulsis obtinet umbris.*

5.

Vnder a cradle I did creepe,  
By day; and, when the Child was à-sleepe,  
At night, I suck'd the breath; and rose,  
And pluck'd the nodding nurse, by the nose.

5. For this rite,  
see *Barthol. de Spina. Quæst. de strigibus. cap. viij. Mall. Malefica. Tom. 2.* Where he disputes, at large, the

transformation of witches to Catts, and they<sup>r</sup> sucking both the spirits, and the blood; calling them *Striges.* weh *Godelman. lib. de Lamijs* would haue à *stridore, & auius fœdissimis eiusdem nominis*; weh I the rather incline to, out of *Ouids* authority. *Fast. lib. vj.* where the *Poet* ascribes, to those birds, the same almost that these doe to the witches. *Nocte volant, puerosque petunt nutricis egenteis, Et vitiant cum corpora rapta suis: Carpere dicuntur lactentia viscera rostris, Et plenum poto sanguine guttur habent.*

6.

I had a dagger, what did I w<sup>th</sup> that?  
Kill'd an infant, to haue his fat.  
A Piper it got, at a Church-ale,  
I bad him, agayne blow wind i' the tayle.

6. They<sup>r</sup> killing  
of infants is  
common, both  
for confection  
of they<sup>r</sup> oyntment (wherto  
one ingredient  
is the fat  
boyld, as I  
haue shew'd

163 note 3 (cont.). *that*] *that cet.* circumstance,] circumstance *cet.*  
of whome] whom *G* forme] forme, *cet.* conventions;] conuenions.  
*Q, Fr:* conventions. *F2 incipiunt:* weh:] *incipiunt.* Which *cet.* *cap.*  
*xivij.] cap. 4. cet. umbrâ umbracet. Hiercl.] Hierocl. cet.* 167 note 4.  
before (in . . . first)] before, in . . . first, *cet. aureo.] aureo, Ff infelicium]*  
*infelicium, cet. clavis]* Read '*clavis,*' *hic]* *hic cet.* 168 Charnell-  
houses] Charnell houses *cet.* 169 grotts; . . . pitts;] Grotts, . . . Pits, *cet.*  
171 note 5. *Spina]* *spina Q, Fr strigibus.] Strigibus, Q, Ff disputes, at*  
large,] disputes at large *cet.* the spirits] their spirits *cet.* blood;]  
bloud, *Q, Fr:* blood, *F2 Striges.] Striges: cet. nominis;]* *nominis, cet.*  
authority.] authoritie, *Fr:* authority, *F2 witches.] Witches, Q, Ff*  
172 à-sleepe] asleepe *cet.* 174 nurse,] Nurse *cet.* 175 note 6. ingre-  
dient] ingredient, *Ff* 175 dagger,] dagger: *cet.* 177 got,] got *Q*

before out of *Paracelsus*, & *Porta*) as also out of a lust to doe murder. *Sprenger in Mall. Malefic.* reports that a Witch, a Midwife in the *Diocese of Basil*, confessed to haue kill'd aboue forty infants, euer as they were new borne, w<sup>th</sup> pricking them into the brayne w<sup>th</sup> a needle, w<sup>h</sup> she had offer'd to the *Deuill*. See the story of the three witches, in *Rem. Dæmonola. lib. ij. cap. vij.*, about the end of the chapter. And *M. Philpp-Ludwigus Elich. Quæstio. viij.* And, that it is no new rite, Read the practise of *Canidia. Epod. Horat. lib. ode. v.* and *Lucan. lib. vj.* whose admirable verses I can neuer be weary to transcribe. *Nec cessant à cædæ manus, si sanguine uiuo, Est opus, erumpat iugulo qui primus aperto. Nec refugit cædes uiuum si sacra cruorem Extat; funereæ poscunt trepidantis aris. Vulnere si ventris, non quæ Natura vocabat Extrahitur partus calidis ponendus in aris; Et quoties sæuis opus est, & fortibus umbris Ipsa facit Maneis. Hominum mors omnis in usu est.*

## 7.

7. The abuse  
of dead  
bodies in  
they<sup>r</sup> witch-  
craft both  
*Porphyrie*,  
and *Psellus*  
are graue  
Authors of.

A Murd'rer, yonder, was hung in Chaines,  
180 The Sunne, and the Wind had shrunke his waynes :  
I bit of a sinew, I clip'd his hayre,  
I brought of his ragges, y<sup>t</sup> daunc'd i' the ayre.

The one, *lib. de Sacrif. cap. de vero cultu.* The other *lib. de Dæmo-* w<sup>h</sup> *Apuleius* toucheth, too, *lib. ij. de Asin. aureo.* But *Remigius*, Who deales w<sup>h</sup> later persons, and out of they<sup>r</sup> owne Mouthes, *Dæmonola. lib. ij. cap. vj.* affirmes: *Hoc et nostræ ætatis maleficis hominibus moris est facere, præsertim si cuius supplicio affecti cadaver exemplo datum est, & in crucem sublatum. Nam non solum inde sortilegijs suis materiam mutuuntur: sed et ab ipsis carnificinæ instrumentis, reste, vinctulis, palo, fferamentis. Siquidem ijs vulgi etiam opinione inesse ad incantationes magicas vim quandam, ac potestatem.* And, to this place, I dare not, out of religion to the diuine *Lucan*, but bring his verses, from the same booke. *Laqueum, nodosque nocentes Ore suo rupit, pendentia corpora carpsit, Abrasitque cruces, percussaque viscera nimbis Vulsit, & incoctas admissis Sole medullas. Insertam manibus chalybem, nigramque per artus Stillantis labi saniem, virusq; coactum Sustulit, & neruo morsus retinente pependit.*

## 8.

8. These are  
*Canidias* fur-  
niture, in *Hor.*  
*Epod. lib. ode.*  
*v. et vincta*  
*turpis oua*  
*185 ranæ san-*  
*guine, Plum-*  
*amque noc-*  
*turnæ strigis.*

The Scrich-owles egges, and the fethers black,  
The blood of the Frog, and the bone in his back,  
185 I haue bene getting, and made of his skin  
A purset, to keepe S<sup>r</sup> *Cranion* in.

And part of *Medeas* confection in *Ouid. Metamorp. lib. vij. Strigis infames, ipsi cū carnibus, alas.* That of the skin (to make a purse for her *Fly*) was meant ridiculous, to mock the keeping of they<sup>r</sup> *Familiars*.

175 note 6 (cont.). infants, euer . . . needle,] infants (euer . . . needle)  
cet. into the brayne] in the braine cet. *Dæmonola.*] *Dæmonola, Fr*  
*lib. ij.*] 'ij' inserted above the line in the MS.: om. cet. *Philpp-*  
*Philippo-Q: Philippo Ff Canidia.] Canidia, Ff uiuo,] viue Q:*  
*vino Ff cædes] cædes, cet. funereæ] funercæ Ff calidis*  
*calidos Ff* 179 note 7. *Porphyrie.] Porphyrio Ff one,] one*  
*cet. cap. om F2 toucheth,] toucheth cet. Dæmonola, Ff*  
*affirmes:] affirmes. Q: affirmes, Ff Hoc] Hæc Ff solum] solum*  
*cet. quandam,] quandam cet. And,] And Ff verses,] verses, Q:*  
*verses Ff chalybem] chalybem cet. pependit] perpendit cet. 180*  
*Sunne,] Sunne Fr: Sun F2 181, 182 of] off Ff 183 note 8. con-*  
*fection,] confection, Ff 184 back,] back Q 185 getting,] getting; cet.*

9.

And I ha' bene plucking, plants among,  
Hemlock, Henbane, Adders-tongue,  
Night-shade, Moone wort, Libbards-bane ;  
And, twice, by the Doggs was like to be tane.

9. *Cicuta*, *Hyoscyamus*,  
*Ophioglosson*,  
*Solanum*,  
*Martagon*.  
*Doronicū*,  
*Aconitum*  
190 are the com-  
mon *veneficall*

ingredients; remembred by *Paracelsus*, *Porta*, *Agrippa*, & others; w<sup>h</sup> I make her to haue gathered, as about a Castle, Church, or some such vast building (kept by Doggs) among ruines, and w<sup>l</sup>d heapes.

10.

I, from the iawes of a Gard'ners Bitch  
Did snatch these bones, & then leap'd y<sup>e</sup> ditch :  
Yet, went I back to the house agayne,  
Kill'd the black Cat ; and here's y<sup>e</sup> brayne.

10. *Ossa ab ore*  
*raptæ ieiunæ*  
*canis* Horace  
giues *Canidia*,  
in the place  
before quoted.  
W<sup>h</sup> *ieiunæ* I  
rather change  
to Gard'ners,

as imagining such persons to keepe Mastifes for the defence of they<sup>r</sup> Groundes, Whether this Hag might goe also for *Simples* : where meeting w<sup>h</sup> the bones, and not content with them, sh<sup>ee</sup> would yet doe a domestick hurt, in getting the Cats brayne ; w<sup>h</sup> is another speciall *Ingredient*, and of so much more efficacy, by how much blacker the Cat is : if you will credit *Agrip. cap. de suffitibus*.

11.

I went to the Toade breeds vnder the wal,  
I charm'd him out, & he came at my call ;  
I scratch'd out y<sup>e</sup> eyes o' the Owle, before ;  
I tore the Batts wing : What would you haue more ?

11. These also,  
195 both by the  
confessions of  
Witches, and  
testemoneye of  
writers, are of  
principal vse  
in they<sup>r</sup> witch-  
craft. The

Toade mention'd in *Virg. Georg. j. Inuentusq; canis Bufo*. W<sup>h</sup> by *Plinie* is calld *Rubeta*. *Nat. Hist. lib. xxxij. cap. v.* and there celebrated for the force in *Magick*. *Iuuenal* toucheth at it, twice (w<sup>h</sup>in my memory) *Sat. j.* and the *vj.* And of the Owles eyes, see *Cor. Agrip. de occult. Philos. lib. j. cap. xv.* As of the Batts bloud, and wings, there ; and in the *xxv. cap.* W<sup>h</sup> *Bap. Porta. lib. ij. cap. xxvj.*

187 note 9. *Hyoscyamus*] *Hyoscyomus* Q, Ff *Aconitum*] *Aconitum*,  
Ff ingredients ;] ingredients, *cet.* such *om. cet.* 187 plucking,  
plants among,] plucking (plants among) *cet.* 189 Moone wort]  
*Moonewort* Q : Moone-wort Ff 190 And,] And *cet.* 191 note 10.  
*canis*] *canis*, Ff W<sup>h</sup> *ieiunæ*] Which *ieiunæ*, Ff Whether] whither  
Ff where] where, Ff and not] and, not Q brayne] braines *cet.*  
*Ingredient*,] *ingredient* ; *cet.* is :] is. Q : is, Ff if] If Q *cap. om. F2*  
191 Gard'ners] Gardiners Ff 192 ditch :] ditch, Q : ditch, Ff  
193 Yet,] Yet *cet.* 194 Cat :] Cat, *cet.* 195 note 11. teste-  
mony] testimony Q, F2 : testimonie Ff j.] lib. i Q, Ff *canis*]  
*canis* F2 *Rubeta*] *Rubeta*, Ff at it,] at it *cet.* twice (w<sup>h</sup>in my  
memory)] twice, within my memory. Q (memorie. Ff) : twice, within  
my memory, F2 the *vj.*] 6. *cet.* wings,] wings Ff *cap. W<sup>h</sup>*  
chapter. with Q : chapter, with Ff 197 o'] of *cet.* Owle,] Owle  
Ff before :] before, *cet.* 198 wing : what] wing ; what *cet.*

## 12.

## DAME.

12. After all  
they<sup>r</sup> boasted  
labors, and  
plenty of  
materialls (as  
they imagine) 200  
I make the  
Dame not only  
to adde more,  
but stranger,  
and out of  
they<sup>r</sup> meanes  
to get (except  
the first,

Yes, I haue brought (to helpe our vowes)  
Horned poppie, Cypressse boughes,  
The Figg-tree wild, that growes on tombes,  
And iuice, that from the *Larch*-tree comes,  
The *Basiliskes* blood, and the *Vipers* skin.  
And, now, or Orgies lett's beginne.

*Papauer cornu*, w<sup>ch</sup> I haue touch'd at in the confection) as *Sepulcris caprificos erutas*, & *cupressos funebres*, as *Horace* calls them, where he armes *Canidia*. *Epod. lib. Ode. v.* then *Agaricum Laricis*, of w<sup>ch</sup> see *Porta. lib. ij. de Nat. Magi.* agaynst *Plinie*. and *Basilisci, quem et Saturni sanguinem vocant venefici, tantasque vires habere ferunt.* *Cor. Agrip. de occult. Philos. lib. j. cap. xij.* W<sup>th</sup> the *Viper*, rememberd by *Lucan. lib. 6.* and the skinnes of serpents. *Immataque rubris Æquoribus custos pretiosæ vipera conchæ, Aut vuentis adhuc Lybica membrana cerastæ.* And, *Ouid. lib. vij. Nec defuit illis Squamea Ciniphei tenuis membrana chelidri.*

- 205 Here the *Dame* put her selfe into the midst of them, and  
beganne her following invocation ; wherein she tooke occa-  
sion to boast all the power attributed to witches by the  
*Antients* : of w<sup>ch</sup> euery *Poet* (or the most) doth giue some.  
*Homer* to *Circe*, in the *Odyss.* *Theocritus* to *Simatha*, in  
210 *Pharmaceutria.* *Virgil* to *Alphesibæus*, in his. *Ouid* to  
*Dipsas* in *Amor.* to *Medea*, & *Circe*, in *Metamorp.* *Tibul-*  
*lus* to *Saga.* *Horace* to *Canidia*, *Sagana*, *Veia*, *Folia.*  
*Seneca* to *Medea*, and the Nurse, in *Herc.OEte.* *Petr. Arbiter*  
to his *Saga*, in *Fragment.* And *Claud.* to his *Megara lib. j.*  
215 in *Rufinum* : Who takes the habite of a Witch as these doe,  
and supplies that *historicall* part in the *Poëme*, beside her  
*morall* person of a *Fury*. Confirming the same drift, in ours.

199 note 12. get] get, Q first,] first cet. *Canidia.*] *Canidia*, Ff  
then] Then cet. of w<sup>ch</sup> of which, cet. *Magi.*] *Magi*, Ff and  
*Basilisci*] And *Basilisci* cet. And, *Ouid*] And *Ouid* cet. *Ciniphei*  
Jonson should have written '*Cinypher*' 203 skin.] skin : cet.  
205 Here] Here, cet. into] in cet. 206-7 occasion] occasion, Ff  
208 *Antients* .] *Ancients* : Ff doth] do Q : doe Ff some.]  
some : Ff 210 *Pharmaceutria.*] *Pharmaceutria* ; Ff 211  
*Dipsas*] *DIPSAS*, Ff *Medea.*] *MEDEA* Ff 212 *Saga.*] *SAGA* ; Ff  
*Folia.* interlined in MS. : *FOLIA* ; Ff 214 *Fragment.* And] *Frag.*  
and cet. his om. cet. *Megara*] *MEGÆRA*, Ff 215 *Rufinum* :]  
*Rufinum* ; cet. Witch] *Witch*, cet. 216 *Poeme*] *Poeme* cet.  
217 *Fury.* Confirming] *Fury* : Confirming Q :  *Furie* ; confirming Ff

You <sup>a</sup>. Fiendes, and Furies, (if yet any bee  
Worse then <sup>o</sup>r selues) You, that haue quak'd, to see  
These <sup>b</sup>. knotts vntied; and shrunke, when we haue charm'd.  
You, that (to arme vs) haue yo<sup>r</sup> selues disarmd,  
And, to our powers, resign'd yo<sup>r</sup> Whippes, & brands,  
When we went forth, the Scourge of Men, & Lands.  
You, that haue seene me ride, When *Hecate*  
Durst not take chariot; When the boystrous Sea,  
W<sup>t</sup>hout a breath of Wind, hath knocked the skie;  
And that hath thundred, *Ioue* not knowing, Why:  
When we haue set the Elements at warres;  
Made Mid-night see the Sunne; and Day the starres;  
When the wing'd Lightning, in the course, hath stayd; 230  
And swiftest Riuers haue runne back, afayd  
To see the Corne remoue, the Groues to range,  
Whole Places alter, and the Seasons change.  
When the pale *Moone*, at the first voyce, downe fell  
Poyson'd, and durst not stay the second *Spell*.  
You that haue, oft, bene conscious of these sights;  
And thou, <sup>c</sup>. three-formed *Starre*, that on these nights  
Art only power-full, to Whose triple Name  
Thus wee incline; *Once, twice, and thrise-the-Same*:  
If, now, w<sup>th</sup> rites profane and foule inough,  
Wee doe invoke thee; Darken all this rooffe,

<sup>a</sup>. These Invo-  
cations are  
solemne w<sup>th</sup>  
them; where-  
of we may see  
the formes in  
*Ouid. Meta.*  
*lib. vii. in Sen.*  
*Trag. Med. in*  
*Luc. lib. vi.*  
w<sup>th</sup> of all is  
the boldest,  
and most  
horrid: begin-  
ning *Eume-*  
*nides, Sty-*  
*giumq; nefas,*  
*pænæque no-*  
*centū. &c.*

<sup>b</sup>. The vntying  
of they<sup>r</sup> knotts  
is, when they  
are going to  
some fatall  
businessse. as  
*Sagana* is  
presented by  
*Horace Expe-*  
*ditia, per totam*  
*domum spar-*  
*gens Auer-*  
*nales aquas,*  
*Horret capillis,*  
*vi marinus,*  
*asperis, Echi-*  
*nus, aut*  
*currens Aper.*

<sup>c</sup>. *Hecate*, who  
is calld,  
240 *Triuia*, and  
*Triformis* of  
whome *Virgil.*

*Æneid. lib. iij. Tergeminamque Hecaten, tria virginis ora Diana.* She was beleeu'd to gouerne,  
in witchcraft; and is remembered in all they<sup>r</sup> invocations. See *Theoc. in Pharmaceut. Χαῖρ*  
*E'kára δασμῆτι,* & *Medea, in Senec. Meis vocata sacris noctium sidus veni, Pessimos induta*  
*vultus: Fronte non vna minax.* And *Erich. in Lu. Persephone, nostraque Hecatis pars ultima; &c.*

218 note 'a.' them;] them, *cet.* in ... in] in ... in *cet.* boldest, Q:  
boldest *cet.* *pænæque*] *pænæque* F1 218 Fiendes,] Feinds, Q:  
Fiends Ff. 219 quak'd,] quak'd, *cet.* 220 note 'b.' businessse,]  
businessse, Q: businessse: Ff presented] presented *cet.* *Horace*  
*Horace. cet. marinus,] marinus cet.* 222 And,] And *cet.* Whippes,]  
whippes *cet.* 223 forth,] forth Q Men,] men Ff 227 knowing, Why]  
knowing why *cet.* 228 warres:] warres, *cet.* 229 Mid-night]  
Midnight Q: midnight Ff Sunne:] Sunne, Q: sunne, F1: Sun, F2  
231 afayd] afraid, *cet.* 233 change,] change, Ff 234 voyce,]  
voice, *cet.* 236 You] You, *cet.* haue,] haue *cet.* 237 thou,] thou  
*cet.* that] that, *cet.* 237 note 'c.' calld,] called Q, Ff *Triformis*  
*Triformis, cet. virginis] virgnis F1 gouerne,] gouerne cet. Χαῖρ*  
*χαῖρ Q, F1: χαῖρ F2 E'kára] E'kára, Q: E'kára. F1: E'kára F2*  
*Medea,] Medea cet. Persephone,] Persephone. Ff ultima:] ultima, cet.*  
238 power-full] powerfull *cet.* 239 incline:] incline, Ff 240 If,  
now,] If now *cet.* profane] prophane, *cet.*



Wth present fogges. Exhale Earths rott' nest vapors ;  
 And strike a blindnesse, through these blazing tapers  
 Come, let a murmuring Charme resound

245 The whilst we <sup>d</sup> bury all, i'the ground  
 But, first, see euery <sup>e</sup> foote be bare ;  
 And euery knee. HAG. Yes, Dame ; They are.

d. This rite of  
 burying they<sup>r</sup>  
 materials, is  
 often confest  
 in Remigius,

and describ'd amply in *Horace. Sat. 8. lib. j. Vtque lupi barbam variæ cum dente colubræ Abdiderint furtim terris. &c.* <sup>e</sup>. The Ceremony also, of baring they<sup>r</sup> feete, is express'd, by *Ouid. Metamorph. lib. viij. as of they<sup>r</sup> hayre. Egređitur tectis, vestes induta recinctas, Nuda pedem, nudos humeris mixta capillos. And Horac. ibidem. Pedibus nudis, passosq; capillo. And Seneca, in *Tragæd. Mede. Tibi more gentis, vinculo soluens comam Secreta nudo nemora lustram pede.**

## 4. CHARME.

f. Here, they  
 speake, as if  
 they were  
 creating some  
 new feature,  
 wch <sup>e</sup> Devil  
 perswades  
 them to be  
 able to do,  
 often, by the  
 pronouncing  
 of wordes, &  
 pouring out of  
 liquors, on the  
 Earth. Heare  
 what *Agrippa*  
 says, *de occul.*  
*Phi. lib. iij.*  
*neare the end.*  
*In euocationi-*  
*bus umbrarū*  
*fumigamus*  
*cum sanguine*  
*recenti, cum*

f. Deepe, ô, deepe, We lay thee to sleepe ;  
 250 Wee leaue thee drinke by, if thou chance to be dry ;  
 Both milke, & blood, the dew, and y<sup>e</sup> flood.  
 We breath in thy bed, at the foote, and y<sup>e</sup> head ;  
 We couer thee warme, that thou take no harme :  
 And, when thou do'st wake,

255 Dame Earth shall quake,  
 And the Houses shake,  
 And her Belly shall ake,  
 As her Back were brake,  
 Such a birth to make,  
 260 As is the blew Drake,  
 Whose forme thou shalt take.

ossibus Mortuorū, & carne cū ouis, lacte, melle, oleo, & similibus quæ aptū medium tribuunt animabus, ad sumenda corpora ; and, a little before, *Namque animæ cognitis medijs, per quæ quondam corporibus suis coniungebantur, per similes vapores, liquores, nidoresque facile alligantur.* wch doctrine he had from *Apuleius*, w<sup>th</sup>out all doubt, or question. Who in *lib. iij. de*

242 vapors ;] vapors, *cet.* 243 blindnesse,] blindnesse *cet.* tapers]  
 tapers. *cet.* 244-7 Not inset in Ff 245 resound] resound, *cet.* 245  
 note 'd.' rite] Rite, Q, Ff lupi barbam] Lupi barbam *cet.* Abdiderint]  
 Abdiderint Ff terris.] terris Q : terris, Ff 245 ground] ground. *cet.*  
 246 But.] But *cet.* 246 note 'e.' expressd,] expressed *cet.* tectis,]  
 tectis *cet.* nudis,] nudis *cet.* Seneca,] Senec, Q : Senec, Ff 247  
 Yes, Dame ;] yes, Dame, Q : Yes, dame, Ff : Yes, Dame, F2 249  
 note 'f.' Here,] Heere Q, Ff : Here Ff to be able to marginal addition  
 in MS. says,] saies Ff carne] carne, *cet.* similibus] similibus,  
*cet.* before,] before. *cet.* doctrine inserted above the line in MS.  
 question. Who] question, who *cet.* 251 y<sup>e</sup> inserted above the line in  
 MS. 254 And,] And *cet.* 260 Drake,] Drake : Q : drake : Ff

*Asin. aur. publisheth the same. Tunc decantatis spirantibus fibris libat vario latice, nunc rore fontano, nunc lacte vaccino, nunc melle montano, libat et mulsâ. Sic illos capillos in mutuos nexus obdissos, atque nodatos, cum multis odoribus dat viuis carbonibus adolendos. Tunc protinus inexpugnabili Magice disciplinæ potestate, et cæcâ numinû coactorû violentiâ, illa corpora quorû fumabant stridentes capilli spiritum mutantur humanû, et sentiunt, & audrunt, & ambulant. et quâ nidor suarû ducebat exuviarû veniunt.* All wch are mere arts of Sahhan, when eyther himsele will delude them wth a falsse forme, or, troubling a dead body, make them imagine these vanities the meanes : as in the ridiculous circumstances y<sup>e</sup> follow, he doth daily.

D A M E.

Neuer a starre yett shot ?  
Where be the Ashes ? HAG. Here, i' the pot.  
DAM. <sup>6</sup> Cast them, vp ; and the flint stone  
Ouer the left shoulder bone  
Into the West. HAG. It will be best.

5. C H A R M E.

The sticks are à crosse, there can be no losse ;  
The Sage is rotten, the Sulphur is gotten  
Vp, to the skye, that was i' the ground.  
Follow it, then, wth or rattles, round ;  
Vnder the bramble, ouer the brier,  
A little more heate will set it on fire :  
Put it in mind, to doe it kind,  
Flow water, and blow wind.  
Rouncy is ouer, Robble is vnder,  
A flash of light, and a clapp of thunder,  
A storme of rayne, another of hayle,  
We all must home i' the egg-shell sayle ;  
The Mast is made of a great pin,  
The tackle of Cobweb, the Sayle as thin,  
And if we goe through, and not fall in—

265 6. This throw-  
ing vp of  
ashes, and  
sand, wth the  
flint stone,  
crosse sticks,  
and burying  
of sage, &c.  
are all vsd  
and beleued  
by them, to  
the raising of  
storme and  
tempest. See  
Remigi. lib. j.  
Dæmonola.  
cap. xxv.  
Nider. For-  
micari. cap.  
iiij. Bodm.  
Dæmon. lib.  
275 ij. cap. viij.  
And heare  
Godelman.  
Lib. ij. cap. vj.  
Nam quando  
Dæmoni gran-  
dines ciendi  
potestatem  
facit Deus, tum  
280 Maleficas in-  
struit, Vt quan-  
doque silices  
post tergum in  
occidentem ver-  
sus proiciant,  
aliquando vt

*arenam aquæ torrentis in aerem conijciant, plerumq; scopas in aquam intingant, cælumq; versus spargant, vel fossulâ factâ & lotio infuso, vel aquâ digitû moueant : subinde in ollâ porcorum pilos*

249 note 'f' (cont.). the same corr. MS.: the doctrine MS. originally  
latice,] latice; cet. mulsâ.] mulsâ Q, F1 cæcâ... violentiâ] cæcâ... vio-  
lencia cet. ambulant. et] ambulant. Et cet. or,] or cet. make] makes  
cet. 265 note 'g.' vp om. Ff sage,] sage Q, F1 and... them,]  
(and... them) cet. Godelman.] Godelman: Q, F1 Maleficas] Malificas  
F1 silices] filices Q: silicet F1 tergum] tegrum F2 265 them,] them  
cet. 266 bone] bone: cet. 269 à crosse] a crosse Q: a-crosse Ff  
271 Vp,] Vp cet. 272 it,] it cet. 279 hayle,] hayle. cet. 280 home]  
home, cet (Jonson may have corrected 'home, i' the egg-shell,') 283  
through,] through cet.

*bulliant, nonnunquam trabes vel ligna in ripâ transversè collocent, & alia id genus delivramenta efficiant.* And, when they see the successe, they are more confirm'd, as if the euent follow'd theyr working. The like illusion is of theyr phantasie, in sayling in egge shells, creping through Augur-holes, & such like, so vulgar in theyr confessions.

## D A M E.

b. This stop, or interruption, shew'd the better, by causing that generall silence, weh made all the following noyses, enforced in ye next charme, more direfull. first imitating y<sup>t</sup> of *Lucan. Miratur Erichtho Has satis hcuisse moras; irataque Morti Verberat im-*

285 Stay; All our *Charmes* do nothing winne  
Vpon the night; Ou<sup>r</sup> Labor dies!  
Our Magick-feature will not rise;  
Nor yet the Storme! We must repeate  
More direfull voyces farre, and beate  
The ground w<sup>th</sup> vipers, till it sweate.

## 6. C H A R M E.

Barke Doggs, Wolues howle,  
Seas roare, Woods roule.  
Clouds crack, all be black,  
But the light o<sup>r</sup> *Charmes* do make.

*serpente cadauer.* And then, theyr barking, howling, hissing, and confusion of noyse, exprest by ye same Author, in the same person. *Tunc vox Leithæos cunctis pollentior herbis Excantare deos, confodit murmura primùm Dissona, & humanæ multû discordia linguæ. Latratus habet illa canum, gemitusq; Luporum, Quod trepidus bubo, quod strix nocturna queruntur, Quod strident vilulantq; feræ, quod sibilat anguis Exprimit, et planctus illisæ cautibus undæ, Siluariûque sonum, fractæque tonitrua nubis, Tot rerû vox vna fuit.* See Remig. too, *Dæmonolat. lib. j. cap. xjx.*

## D A M E.

295 Not yet? My rage beginnes to swell;  
*Darknesse, Deuills, Night, and Hell,*  
Do not, thus, delay my *spell*.  
I call you once, and I call you twice,  
300 I beate you agayne, if you stay mee thrise,  
Thorough these cranies, where I peepe,

265 note 'g' (cont.). And,] And cet. egge shells,] Egg-shells Q: egge-shells Ff 284 note 'h.' interruption,] interruption cet. direfull,] direfull, cet. Morti] morti cet. cadauer. And then,] cadauer. and then Q: cadauer, and then Ff noyse,] noyse cet. confodit] confundit G conj.: Jonson should have written 'confudii' primùm] primùm, Ff humanæ] humana Q, Ff Luporum, cet (comma obliterated in MS. by a worm-hole) strix] strin Ff fuit.] fuit, Q, Ff 284 Stay,] Stay. cet. 285 Labor] labour cet. 292 roule,] rowle, Q: roule, Ff 297 Deuills] Diuells Q 298 not, thus,] not thus cet 299 twice,] twice; Q, Ff: twice; F2 300 mee thrise,] my thrise: Q, Ff: my thrice: F2

- i. Ile lett in the light, to see yo<sup>r</sup> sleepe ;  
 And all the secretts of yo<sup>r</sup> sway  
 Shall lie as open to the Day,  
 As vnto mee. Still are you deafe ?  
 Reach me a bough, <sup>k.</sup> that nêre bare leafe,  
 To strike the ayre ; and <sup>l.</sup> Aconite  
 To hurle vpon this glaring light :  
 m. A rusty knife, to wound mine arme  
 And, as it dropps, I'le speake a *charme*  
 Shall cleaue the ground, as low as lies  
 Old shrunke-vp *Chaos* ; and let rise,  
 Once more, his darke, and reeking head,  
 To strike the World, and *Nature* dead  
 Vntill my Magick birth be bred.

- <sup>l.</sup> This is one of  
 they<sup>r</sup> common  
 menaces, when  
 they<sup>r</sup> *magick*  
 receiues the  
 least stop.  
 395 Heare *Erich-*  
*tho*, agayne.  
*ibid.* Tibi  
*pessime mundi*  
*Arbiter immi-*  
*tam ruptis*  
*Titana cau-*  
*ernis, Et subito*  
 310 *feriere die.*  
 And a little  
 before to *Pro-*  
*serpina.* *Elo-*  
*quar immenso*  
*terra sub*  
*pondere quæ*  
*te contineant,*  
*Ennæa, dapes,*  
 315 &c.  
<sup>k.</sup> That withered

strayght, as it shot out. w<sup>ch</sup> is calld *Ramus feralis* by some & *tristis* by *Sene. Trag. Med.*  
<sup>l.</sup> A deadly poysnous herbe, faynd, by *Ouid, Metamo. lib. vii.* to spring out of *Cerberus* his  
 foame. *Plinie* giues it another beginning of name *Nat. Hist. lib. xxvij. cap. iij. Nascitur in*  
*nudis cautibus, quas aconas vocant, & inde aconitū dixere, nullo iuxta ne puluere quidem*  
*nutriente.* Howsoever the ruice of it, is like that liquor w<sup>ch</sup> the *Diuell* giues witches to sprinkle  
 abroad, and do hurt, in the opinion of all the *Magick-Masters.* m. A rusty knife, I rather giue  
 her then any other, as fittest for such a deuillish ceremony. w<sup>ch</sup> *Seneca* might meane by *sacro*  
*culto* in the *Tragedy*, where he armes *Medea* to the like *rite* (for any thing I know.) *Tibi*  
*nudato pectore Mænas, sacro feriâ Brachia culto: Manet noster sanguis ad aras.*

## 7. C H A R M E.

Black goe in, and blacker come out ;  
 At thy going downe, We giue thee a shout :

<sup>n.</sup> Hoo !

<sup>n.</sup> These  
 shouts, and  
 clamours, as  
 also the voyce  
 Har, Har,

302 note 'i.' agayne.] agayne, cet. Tibi] tibi cet. cauernis,]  
 cauernis Q, F1 contineant.] Contineant F2 Ennæa,] Ennæa F1  
 dapes,] dapes, cet. 302 light,] light Ff 306 note 'k.' out.]  
 out, cet. call'd . . . by some, inserted above the line in MS. feralis  
 . . . tristis] feralis, . . . tristis, cet. 306 nêre] nere Q: ne're Ff 307  
 note 'l.' herbe,] hearbe Q: herbe Ff faynd,] fain'd Q, F1: fained  
 F2 Ouid,] Ouid. cet. his inserted above the line in MS. name]  
 name. cet. of it,] of it cet. Diuell] deuill Ff abroad,] abroad Q  
 hurt,] hurt F1 Magick-Masters] magick masters F1: Magick masters  
 F2 307 Aconite] Aconite, cet. 308 light:] light; cet. 309  
 note 'm.' her] her, cet. deuillish] diuillish Q ceremony,] Cere-  
 mony, cet. cultro] culto F1 Medea] Medea, cet. rite] rite, cet.  
 know,] know] cet. Mænas] Mænas cet. 309 arme] arme; cet.  
 310 charme] Charme, Q: charme, Ff 312 Chaos,] Chaos, Q: CHAOS,  
 Ff 314 dead] dead, cet. 318 shout:] shout. cet. 319 note  
 'n.' shouts,] shouts cet. clamors] clamors, Q, F1 Har, Har,] Har,  
 Har. cet.

are very particular w<sup>th</sup> y, by the testimony of Bodin, Remigius, Delrio, and M. Phil. Ludwig, Elich, who, out of them, reports it thus. *Tota turba, colluviesque pessima fescenninos in honorem Demonomum cantat obscenissimos: Hæc canit Har, Har. Illa, Diabole, Diabole, salta huc, salta illuc, Altera, lude hic, lude illic, Alia Sabaath, Sabaath. &c., imò clamoribus sibilis, ululatus, popysmis, furi, ac debacchatur: pulueribus, vel venenis acceptis quæ hominibus, pecudibus quæ spargant.*

o. Nor do they want *Musique*, and in strange manner given y<sup>e</sup> by the *Devill*, if we credite they<sup>r</sup> confessions in

*Remig. Dæm. lib. j. cap. xij.* such as y<sup>e</sup> *Syrbenæan Quires* were, w<sup>ch</sup> *Athenæus* remembers out of *Clearchus, Deipnos. lib. xv.* where euery one sung what he would without hearkning to his

320 At thy rising agayne, thou shalt haue two,  
And if thou dost what, we would haue thee doe,  
Thou shalt haue three, thou shalt haue foure,  
Thou shalt haue ten, thou shalt haue a score.

Hoo, *Har, Har, Hoo.*

#### 8. CHARME.

325 A cloud of pitch, a spur, and a switch,  
To hast him away, and a whirlwind play  
Before, and after, w<sup>th</sup> thunder for laughter,  
And stormes, for ioy, of the roaring Boy;  
330 His head of a Drake, his tayle of a Snake.

#### 9. CHARME.

About, about, and about,  
Till the mist arise, and the lights fly out,  
The Images neyther, be seene, nor felt;  
The woollen burne, and the waxen melt;  
335 Sprinkle yo<sup>r</sup> liquors, vpon the ground,  
And into the ayre; àround, àround.

Àround, àround,

Àround, àround,

340 o. Till a Musique sound,  
And the pase be found,  
To w<sup>ch</sup> we may daunce;  
And o<sup>r</sup> *charmes* aduaunce.

319 note 'n' (cont.). y.] them Q, Fr [testemoney] testimony cet. Bodin.] Bodin. Q, Fr: Bodin F2 Delrio.] Delrio. cet. Ludwig.] Ludvuius Fr Elich.] Elich. Ff it] it, cet. turba.] turba cet. fescenninos] fescanninos Q, Fr obscenissimos] obscenissimos Q, Fr Har, Har.] Har. Har. cet. Illa.] Illa Fr Diabole, Diabole.] Diabolo, Diabole Ff. The speeches of the Witches italic, not roman, in Q, Ff illuc, . . . illic,] illuc; . . . illic; cet. imò] Imò Ff clamoribus] clamoribus, cet. acceptis] acceptu Fr quæ] qui Q(?), Fr pecudibus quæ] pedibusque Fr spargant] spargant Fr 327 play] play, cet. 328 w<sup>th</sup>] which Ff 329 stormes.] stormes cet. 334 neyther.] neither cet. 335 woollen] wollen cet. 336 liquors.] liquors cet. 337 àround, àround,] around, around cet. 338 Àround, àround,] Around, around cet. 339 Àround,] Around cet. 340 note 'o.' such] Such cet. y<sup>e</sup> inserted above the line in MS. would] would, Q 342 daunce,] daunce, Q, Fr: dance, F2

fellow; like the noyse of diuerse oares, falling in the water. But be patient of *Remigius* relation. *Miris modis illis miscentur, ac turbantur omnia, nec vlla oratione satis exprimi queat, quam strepant sonis inconditis, absurdis, ac discrepantibus. Canit hic Dæmon ad tibiam, vel verius ad contū, aut baculū aliquod, quod fortē hūmī repertū buccæ ceu tibiam admouet. Ille pro lyra equi caluarianam pulsāt, ac dīgītīs concrepat. Alius fuste, vel claudū grauiore quercū tundit. Vnde exauditur sonus, ac boatus veluti tūpanorum vehemenius pulsatorū. Intercinunt rancidē, & compositū ad litui morem clangore Dæmones; ipsūq; cælum fragosā aridāque voce feriunt.*

At w<sup>ch</sup>, w<sup>th</sup> a strange and sodayne Musique, they fell into <sup>p</sup> a *magicall Daunce*, full of præposterous change, and gesticulation, but most applying to they<sup>r</sup> property: who, at they<sup>r</sup> meetings, do all thinges contrary to the custome of Men, dauncing, back to back, hip to hip, they<sup>r</sup> handes ioyn'd, and making they<sup>r</sup> *circles* backward, to the left hand, w<sup>th</sup> strange phantastique motions of they<sup>r</sup> heads, and bodyes. All w<sup>ch</sup> were excellently imitated by the Maker of the *Daunce*, *Mr. Hierome Herne*, whose right it is, here to be nam'd.

p. The Manner also of they<sup>r</sup> Dauncing is cōfest in *Bodin. lib. vj. cap. iij.* and *Remigius, lib. j. cap. xviij. & xviij.* The Summe of w<sup>ch</sup> *M. Philippo-Lud. Elch* relates, thus: in his *Dæmonomag. Quæst. x. Tripudys*

*interdum intersunt facie libera, et apertā; interdum obductā larvā, linteo, cortice, reticulo, peplo, vel alio velamine, aut farrinario excermiculo involuta. And, a little after. Omnia fiunt ritu absurdissimo, & ab omni consuetudine hominum alienissimo, dorsis invicem obversis, et in orbem iunctis manibus, saltando circumeunt, perinde sua iactantes capita, ut qui æstro agitantur. Remigius* addes, out of the confession of *Sybilla Morelia. Gyrum semper in læuam progredi.* W<sup>ch</sup> *Plinie* obserues, in the *Prests of Cybele. Nat. Hist. lib. xxviij. cap. vi.* and to be done w<sup>th</sup> great religion. *Boetius* addes, that they vse broomes in they<sup>r</sup> hands: w<sup>th</sup> w<sup>ch</sup> we armd o<sup>r</sup> Witches. And so leaue them.

In the heate of they<sup>r</sup> *Daunce*, on the sodayne, was heard a sound of loud Musique, as if many Instruments had giuen 355 one blast. W<sup>th</sup> w<sup>ch</sup>, not only the *Hagg*es themselues, but they<sup>r</sup> *Hell*, into w<sup>ch</sup> they ranne, quite vanishd; and the whole face of the *Scene* alterd; scarce suffering the memory of any such thing: But, in the place of it appear'd a glorious

340 note 'o' (cont.). *verius* cet. *fuste*,] *fuste* cet. *tundit*.] *tundit*, Q, F1: *tundit* F2 *fragosā aridāque*] *fragosā aridāque* cet. 344 strange] strange, cet. *Musique*,] *Musique* Q: *musique* Ff 345 note 'p.' and] And cet. *Remigius*,] *Remig* F1 *Philippo*,] *Phili*. F1: *Phl. F2 Elch*] *Elch*. F1 relates, thus:] relates thus, cet. *libera*,] *et apertā*] *liberā et apertā*, cet. *obductā*] *obducta* Q, F1 And,] And cet. *obversis*] *obuersis* Q, F1 *circumeunt*] *circumeant* Q, F1 addes,] addes cet. *Sybilla*] *Sibilla* Q, F1 *Morelia*,] *Morelia*, cet. W<sup>ch</sup>] which Q, F1 obserues,] obserues cet *Cybele*] *Cybile* Ff hands:] hands, cet. Witches. And so] Witches; and here we Q, F2: witches; and here we F1 346 who,] who cet 347 all] call F1 348 dauncing,] dauncing cet. hip to] and hip to cet. 352 is,] is cet. 355 giuen] made cet. 356 blast. W<sup>th</sup> w<sup>ch</sup>,] *blast, with which* cet. 357 they<sup>r</sup> *Hell*] the *Hell* Q: the *hell* Ff 357 vanishd:] *vanished*, cet. 358 alterd:] *altred*, cet. 359 any such] *such* a cet. But,] But cet. it] *it*, cet. glorious] *glorious*, cet.

360 and magnificent Building, figuring the *House of Fame*, in the vpper part of w<sup>h</sup> were discouerd the twelue *Masquers* sitting vpon a Throne triumphall, erected in forme of a *Pyramide*, and circled w<sup>h</sup> all store of light. From whome, a Person, by this time descended, in the furniture of *Perseus*; 365 and, expressing *heroicall*, and *masculine Vertue* began to speake.

## HEROIQUE VIRTVE.

So should, at FAMES loud sound, and VERTVES sight  
All poore, and envious Witchcraft fly the light.

¶ The Antients expressed a braue, and masculine *virtue*, in three figures. (Of *Hercules*, *Perseus*, and *Bellerophon*) of w<sup>h</sup> I chose y<sup>t</sup> of *Perseus*, armd, as I haue him describ'd out of *Hesiod*. *Scuto Hercul*. See *Apollodor*. the *Gramarian*, of him. *lib. vj*.

I did not borrow *Hermes* wings, nor aske  
His crooked sword, nor put on *Pluto's* caske,  
Nor, on mine arme aduauncd wise *Pallas* sheild,  
(By w<sup>h</sup>, my face auers'd, in open feild  
I slew the *Gorgon*) for an empty name :  
When *Vertue* cut of *Terror*, he gat *Fame*.  
And, if when *Fame* was gotten, *Terror* dyde  
What black *Erynnis*, or more Hellish pride  
Durst arme these Haggas, now she's growne, and great,  
To think they could her Glories once defeate ?  
I was her Parent, and I am her Strength.  
*Heroique Vertue* sinkes not vnder length  
Of yeares, or Ages, but is, still, the same  
While he preserues, as when he got good *Fame*.  
My Daughter, then, whose glorious house you see  
385 Built all of sounding brasse, whose Columnnes bee  
Men-making *Poets*, and those well made *Men*,  
Whose strife it was, to haue the happiest pen

361 vpper part] *top cet*.

*Masquers*] *Masquers*, Q: *masquers*, Fr: *Masquers*, F2 363 whome,] *whom cet*. 365 and,] *and Ff heroicall*] *heroique cet*. *Vertue*] *Vertue*, Q, F2: *vertue*, Fr 368 sight] *sight, cet*. 369 poore] *darke cet*. 370 note 'q,' braue,] *braue cet*. *Virtue*,] *Vertue cet*. figures.] *figures cet*. of w<sup>h</sup> I chose] *Of which wee choose cet*. armd,] *arm'd Q, Fr: armed F2* I] *we cet*. describ'd] *describ'd him, cet*. *Scuto*] *Scuto*, Q, Fr: read 'in *Scuto*' *Apollodor*.] *Apollodor*, Q, Fr of him. *lib. ij.*] *lib. 2. de Perseo. cet*. 372 Nor, ... arme] *Nor ... arme, cet*. 375 of] *off cet*. 376 dyde] *dy'de, Q: di'de, Ff* 377 pride] *pride, cet*. 378 she's] *she is Q: shee is Ff (correctly)* 382 Ages,] *Ages; Q: ages; Ff* is, still,] *is still cet*. same] *same, cet*. 385 all of] *of Ff* 386 well made] *well-made Ff*

Renowme them to an after-life, and not  
 W<sup>th</sup> pride to scorne the Muse, & dye, forgot ;  
 She, that enquireth into all the world, 390  
 And hath, about her vaulted *Palace*, hoorl'd  
 All rumors, and reports, or true or vayne,  
 What vtmost Landes, or deepest Seas contayne :  
 (But, only, hangs great *actions*, on her file.)  
 She, to this *lesser World*, and *greatest Ile*, 395  
 To night, soundes Honor, w<sup>ch</sup> she would haue seene  
 In yond' bright Beuie, each of them a *Queene*.  
 Eleuen of them are of Times, long gone.  
*Penthesilea*, the braue *Amazon*,  
 Swift-foote *Camilla*, *Queene* of *Volscia*, 400  
 Victorious *Thomyris* of *Scythia*,  
 Chast *Artemisia*, the *Carian* Dame,  
 And fayre-hayr'd *Beronice*, *Egipts* fame,  
*Hypsicratea*, Glory'of *Asia*,  
*Candace*, pride of *Æthiopia* 405  
 The *Britanne* honor, *Voadicea*,  
 The vertuous *Palmyrene* *Zenobia*,  
 The wise, and warlike *Goth*, *Amalasunta*,  
 And bold *Valasca* of *Bohemia*.  
 These (in they<sup>r</sup> liues, as fortunes) crown'd the choyse 410  
 of Woman-kind) and 'gaynst all opposite voyce  
 Made good to Time, had after death the clayme  
 To liue æternis'd in the *House of Fame*.  
 Where howrely hearing (as what there is old ?)  
 The Glories of *Bel-anna* so well told, 415

388 Renowme] Renowne *cet.* 389 pride] pride, *cet.* dye,] *dye*  
 Q : die *Ff* 390 enquireth] inquireth *cet.* 392 rumors,]  
 rumors *cet.* true] true, *cet.* 393 contayne:] containe; *cet.*  
 394 But, only,] But only Q : But only *Ff* file,] file) *cet.* 396  
 night,] night *cet.* 397 Beuie,] BEVIE *Fr* 403 *Ægipts*]  
*Aegypts* Q : *Ægyptis* *Ff* 404 Glory'of] glorie of *Fr* : glory of *Fz*  
 405 *Æthiopia*] *Æthiopia.* *cet.* 406 *Britanne*] *Brittanne* Q : *Brittane*  
*Fr* : *Brittane* *Fz* 407 *Palmyrene*] *Palmyrene*, Q : *PALMYRENE*, *Ff*  
 409 *Valasca*] *Valasca*, Q : *VALASCA*, *Ff* 410 These (in . . . fortunes)]  
 These, in . . . fortunes, *cet.* 411 Woman-kind)] *Woman-kind*, Q :  
 woman-kind, *Ff* 412 had after death] had, after death, *Ff*  
 413 æternis'd] eternis'd *Ff* 414 howrely] hourely *cet.* as]  
 as, *cet.*



- Queene of the Ocean; How that she, alone,  
 Possest all vertues, for w<sup>ch</sup>, One by One,  
 They werē so fam'd; And, wanting then a head,  
 To forme y<sup>t</sup> sweete, and gracious *Pyramede*,  
 420 Wherin they sit, it being the soueraigne Place  
 of all that *Palace*, and reseru'd to grace  
 The worthiest *Queene*: These, w<sup>thout</sup> envy, 'on her  
 In life desir'd that honor to confer,  
 W<sup>ch</sup>, w<sup>th</sup> theyr death, no other should enioy.  
 425 She this embracing, w<sup>th</sup> a vertuous ioy,  
 Farre from *selfe-loue*, as humbling all her Worth  
 To him that gaue it, hath agayne brought forth  
 They<sup>r</sup> Names to Memory, and meanes this night  
 To make her, once more, visible to light.  
 430 And to that light, from whence her truth of spirit  
 Confesseth all the lustre of her Merit.  
 To you, most royall, and most happy King,  
 Of whome *Fames* house, in euery part, doth ring  
 For euery vertue; But can giue no increase:  
 435 Not, though her loudest Trumpet blaze yo<sup>r</sup> peace.  
 To you that cherish euery great Example  
 Contracted in yo<sup>r</sup> selfe; and, being so ample  
 A Feild of honor, cannot but embrace  
 A *spectacle*, so full of loue, and grace  
 440 Vnto yo<sup>r</sup> Court: where euery *Princly Dame*  
 Contendes to be as bounteous of her Fame,  
 To others, as her Life was good to her.  
 For, by they<sup>r</sup> liues, they only did confer  
 Good on them selues, but by they<sup>r</sup> fame, to yo<sup>rs</sup>,  
 445 And euery Age, the Benefit endures.

416 How . . . she, alone,] How, . . . she alone *cet.* 417 w<sup>ch</sup>, One by  
 One,] *which One by One Q*: which one by one *Ff* 418 head,] head  
*cet.* 419 *Pyramede*,] *Pyramede Q, F2: pyramede F1* 420 soueraigne]  
 sou'raigne *cet.* 423 life] life, *Q, Ff* 425 embracing,] embracing  
*cet.* 426 Worth] worth, *cet.* 428 Memory,] memory; *Q, F2*:  
 memorie; *F1* means this night] means, this night, *cet.* 429  
 her,] them *cet.* more,] more *cet.* light,] light: *cet.* 433 whome]  
*whome, Q*: whom, *Ff* 436 you] you, *cet.* 437 and,] and *cet.*  
 438 Feild] field *Ff* 441 Fame,] *Fame Q*: fame *Ff* 444  
 them selues, but] themselves; but, *cet.*

Here, the Throne wherein they sate, being *Machina versatilis*, sodaynely chang'd ; and in the Place of it appeard *Fama bona*, as she is describ'd, in Iconolog. di Cesare Ripa. attir'd in white, w<sup>th</sup> white Wings, hauing a collar of Gold, about her neck, and a heart hanging at it ; w<sup>ch</sup> *Orus Apollo* 450 in his *Hieroglyph*. interprets the note of a good fame. In her right hand she bore a trumpet, in her left an oliue-branch, and for her state, it was as *Virgil*<sup>r</sup>. describes her, at the full, <sup>r. Æneid. lib. 4.</sup> her feete on the Ground, and her head in the Cloudes. She, after the Musique had done, w<sup>ch</sup> wayted on the turning of 455 the *Machine*, calld from thence to *Vertue*, and spake this.

F A M E.

*Virtue*, my Father, and my Honor ; Thou  
That mad'st mee good, as great ; And darst auow  
No *Fame* for thine, but what is perfect : Ayde, 460  
To night the Triumphes of thy *white wing'd Mayde*.  
Do those renowned Queenes all vtmost rites  
They<sup>r</sup> states can aske. This is a Night of nights.  
In mine owne *Chariots*, let them crowned ride ;  
And mine owne Birds, & Beasts in geeres apply'd, 465  
To draw them forth. Vnto the first *Carre*, tie  
Farre-sighted *Eagles*, to note *Fames* sharpe eye ;  
Vnto the second, *Griffons*, that designe  
Swiftnesse, and strength, two other guifts of mine :  
Vnto the last, o<sup>r</sup> *Lions*, that implie 470  
The top of graces, *State*, and *Maiestie*.  
And, let those *Hagg*es be led, as Captiues, bound  
Before they<sup>r</sup> wheelles, whilst I my trumpet sound.

448 describ'd, in . . . Ripa.] *describ'd* (in . . . *Ripa*) cet. Cesare] Cæsare  
F2 449 Gold,] gold cet. 450 it ;] it: cet. *Apollo*] *Apollo*, Q:  
APOLLO, F1: APOLLO, F2 452 hand] *hand*, cet. 452 trumpet]  
Trompet Q -branch,] *branch*: cet. 453 was] *was*, cet. as . . . her  
inserted above the line in MS. note 'r.' lib. om. cet. 456 thence]  
thence, cet. this] *this following speech* cet. 458 *Virtue*] *VERTUE* Ff  
460 *Fame*] *Fame*, Q, F2: *fame*, F1 461 night] *night*, cet. 462  
renowned] renowned Q, Ff 464 *Chariots*, let them crowned] *chariots*  
let them, crowned, cet. (*Chariots*, Q) 465 apply'd.] *appli'de* cet. 466  
*Carre*,] *Carre* Q: *carre* Ff 467 eye:] *eye*. cet. 469 *Swiftnesse*,]  
*Swiftnesse* cet. guifts] *gifts* cet. mine:] *mine*. cet. 472 And,  
. . . led.] And . . . led cet.

At w<sup>ch</sup>, the loud *Musique* sounded, as before ; to giue the  
 475 *Masquers* time of descending. And here, wee cannot but  
 take the opportunity, to make some more particular descrip-  
 tion of the *Scene*, as also of the *Persons* they presented :  
 w<sup>ch</sup>, though they were dispos'd rather by *chance*, then  
*Election*, Yet is it my part to iustefie them all vertuous ;  
 480 and, then, The Lady, that will owne her presentation, May.

To follow therefore the rule of *Chronologie*, w<sup>ch</sup> Wee haue  
 obseru'd in o<sup>r</sup> *verse* ; The most vpward in time was *Penthe-*  
*silea*. She was Queene of the *Amazons*, and succeeded  
*Otrera*, or (as some will) *Orythia*. She liu'd, and was pre-  
 485 sent at the Warre of *Troy*, on they<sup>r</sup> part, agaynst the *Greekes*,  
 where (as<sup>s</sup> *Iustine* giues her testimony) *inter fortissimos viros*,  
*magna eius virtutis documenta extitere*. Shee is no where  
 mentiond, but w<sup>th</sup> the præface of Honor, and virtue ; and  
 is allwayes aduauced in the head, of the worthiest Women.  
 490 <sup>t</sup>. *Diodorus Siculus* makes her the Daughter of *Mars*. She  
 was honord, in her death, to haue it the act of *Achilles*.  
 Of w<sup>ch</sup>, <sup>v</sup>. *Propertius* sings this Triumph to her Beauty.

<sup>s</sup>. *Epitom.*  
*Trog. Pomp.*  
*lib. 2.*

<sup>t</sup>. *Hist. lib. 2.*

<sup>v</sup>. *lib. 3. Eleg.*  
*10.*

*Aurea cui postquam nudauit cassida frontem,*  
*Vicit victorem candida forma virum.*

495 Next, followes *Camilla*, Queene of the *Volscians*, celebrated  
 by<sup>s</sup> *Virgil*, about the end of the seuenth booke ; then whose  
*Verses* nothing can bee imagin'd more exquisite, or more  
 honoring the person they describe. They are these, where  
 he reckons vp those, that came on *Turnus* part, agaynst  
 500 *Aeneas*.

477 the *Scene*] their *Scene* Q, F2 : their *scene* F1 presented :]  
 presented ; cet. 479 all vertuous ; and,] all : And cet. 480  
 The Lady,] the *Lady* cet. 481 follow therefore the] follow, therefore  
 the, Q : follow, therefore, the Ff Wee] I cet. 482 o<sup>r</sup>] my cet.  
*verse* ;] *verse*, Q, F1 : *Verse*, F2 484 *Orythia*. She] *Orithya* ; she  
 Q : *ORITHYA* ; shee Ff (she F2) present] present, cet. 485 Warre]  
 siege G *Troy*,] *Troy* cet. 486 where] and cet. note 's.' om.  
 cet. testimony] testimony cet. 487 *extitere*] *extitere* cet. 488  
 mentiond] nam'd cet. præface] præface cet. virtue] virtue  
 cet. 489 head,] head cet. 491 honord, ... death,] honor'd ... death  
 cet. 492 w<sup>ch</sup>,] which cet. 496 about ... booke ; om. cet. 499  
*Turnus*] *Turnus* his Q : *TURNVS* his Ff

*Hos super aduenit Volscâ de gente Camilla,  
Agmen agens equitum, & florentis ære cateruas,  
Bellatrix. Non illa colo, calathisue Mineruæ  
Femineas assueta manus, sed prælia virgo  
Dura pati, cursuq; pedum præuertere ventos. 505  
Illa vel intactæ segetis per summa volaret  
Gramina, nec teneras cursu læsisset aristas :  
Vel mare per medium, fluctu suspensa tumentis,  
Ferret iter, celereis nec tingeret æquore plantas.*

And, afterward, tells her attire, and Armes; w<sup>th</sup> the ad- 510  
miration, that the *Spectators* had of her. All w<sup>th</sup> if the *Poet*  
created out of himselfe, w<sup>th</sup>out *Nature*, he did but shew,  
how much so diuine a Soule could exceede her.

The third liud, in the age of Cyrus, the great *Persian Mon-*  
*arch*, and made him leaue to liue; *Thomyris, Queene* of the 515  
*Scythians*, or *Massagets*. A *Heroïne*, of a most invincible,  
and vnbroken fortitude. Who, when *Cyrus* had invaded her,  
and, taking her only Sonne (rather by trechery, thē warre, as  
shee objected) had slayne him; not touch'd w<sup>th</sup> the greife of  
so great a losse, in the iuster comfort she tooke of a greater 520  
reuenge, pursued not only the occasion, and honor of con-  
quering so potent an *Enemye*, w<sup>th</sup> whome fell two hundred  
thousand souldiers: but, (what was right memorable in her  
victory) left not a Messenger suruiuing, of his side to report  
the *Massacre*. She is remembred both by <sup>y.</sup> *Herodotus*, and <sup>v.</sup> in *Clio*.  
<sup>z.</sup> *Iustine*, to the great renowme, and Glory of her kind: w<sup>th</sup> <sup>z.</sup> *Epito. lib. x.*  
this *Elogie*. *Quod potentissimo Persarum Monarchæ bello*  
*congressa est, ipsumque et vitâ, & castris spoliavit, ad iustè*  
*vlciscendam filij eius indignissimam mortem.*

The fourth was honord to life, in the time of Xerxes, and 530  
present at his great expedition into *Greece*; *Artemisia*, the

501 *Volscâ*] *Volscæ* cet. 504 *Femineas*] *Fæmineas* Ff *assueta*]  
*assueta*, Ff 507 *teneras*] *tener* as Ff 510 And, afterward,] And  
afterward cet. Armes;] *Armes*, Q, F2: *armes*, F1 514 liud,]  
liu'd cet. *Monarch.*] *Monarch.* cet. 515 liue,] liue. cet. 516  
*Heroïne.*] *Heroïne*. cet. 520 greater] great F3 521 honor] honour Q  
523 but,] but cet. 526 renowme] *renowne* Q, F1: *renown* F2 527  
*Quod*] *Quod* cet. 528 *ipsumque*] *ipsamque* Q, F1 *vitâ,*] *vita* cet.  
530 life,] *life* cet. the time] time F3, G

- <sup>a.</sup> in Polymn. *Queene of Caria*: whose vertue <sup>a.</sup> *Herodotus*, not w<sup>th</sup>out some wonder, records. That a Woman, A *Queene*, w<sup>th</sup>out a Husband, her Sonne a ward, and she administring the  
 535 gouernment, occasion'd by no necessety, but a mere excellence of spirit, should embarque her selfe for such a Warre; and, there, so to behaue her, as *Xerxes*, beholding her fight, should say: <sup>b.</sup> *Viri quidem extiterunt mihi feminae, feminae autem viri*. She is no lesse renowm'd for her chastety and loue to her Husband, *Mausolus*, <sup>c.</sup> whose bones, (after he was dead) she preseru'd in ashes, and drunke in wine, making her selfe his tombe: and, yet, built to his memory a *Moniment*, deseruing a place among the seauen *Wonders of the World*, w<sup>ch</sup> could not be done by lesse then a Wonder of  
 545 Women.

<sup>b.</sup> *Herod. in Vranua.*

<sup>c.</sup> *Val. Max. lib. 4, cap. 6. and A. Gell. lib. 10. cap. 18.*

The fifth was the fayre-hayrd Daughter of *Ptolomæus Philadelphus*, by the elder *Arsinoë*; Who (married to her brother *Ptolomæus*, surnam'd *Euergetes*) was afterward *Queene of Ægipt*. I find her written both *Beronice*, and  
 550 *Berenice*. This Lady, vpon an expedition of her new-wedded Lord, into *Assyria*, vowed to *Venus*, if he returnd safe, and conquerour, the offering of her hayre; W<sup>ch</sup> vow of hers (exacted by the successe) she afterward pform'd: But her Father missing it, and taking it to heart, *Conon*, a *Mathe-*  
 555 *matician*, who was then in household w<sup>th</sup> *Ptolomæe*, and knew well to flatter him, perswaded the King, that it was tane vp to Heauen, and made a *Constellation*; shewing him those *seuen starres*, *ad caudam Leonis*, w<sup>ch</sup> are since call'd

533 That] That, Q, Ff 537 and,] and cet. 538 *feminæ, feminæ*] *fæminæ, fæminæ* Ff 539 renowm'd] renowned cet. chastity] chastity, Q, F2: chastitie, Fr 541 wine,] wine Q 542 *Moniment*] *Monument* Q, F2: *monument* Fr 543 seauen] *seuen* cet. 546 fayre-hayrd] faire hayr'd Ff 547-8 Who (married ... *Euergetes*)] who, married ... *Euergetes*, Q: who, married ... *EVERGETES*, Ff 548 afterward] after cet. 549 *Ægipt*] *Egypt* Q: *Ægypt* Ff 550 new-wedded Lord,] new wedded Lord cet. 552 conquerour] conqueror cet. 553 pform'd: But] perform'd: But, Q: perform'd. But, Ff 554 taking it to heart] therewith displeas'd cet. 555 *Ptolomæe*] *PTOLOMEY* Fr: *PTOLOMY* F2 556 King,] king Q, Fr: King F2 557 tane] ta'ne cet.

*Coma Beronices*. W<sup>th</sup> Story, then presently celebrated by *Callimachus*, in a most elegant *Poëme*, *Catullus* more elegantly converted; wherein they call her the *Magnanimous*, from a *Virgin*: alluding (as <sup>d.</sup> *Hyginus* sayth) to a rescue she made of her Father, in his flight, and restoring the honor, and courage of his Army, euen to a victory. The words are,

<sup>e.</sup> *Cognoram à parua virgine magnanimam.*

565

<sup>e.</sup> *Cat. de comâ Beronic.*

The sixth, that famous Wife of *Mithridates*, and *Queene of Pontus*, *Hypsicratea*, no lesse an example of *Vertue*, then the rest: Who so lou'd her Husband, as she was assistant to him in all labors, and hazards of the Warre, in a Masculine habite. For w<sup>th</sup> cause (as <sup>f.</sup> *Valerius Maximus* obserues) she departed w<sup>th</sup> a cheife ornament of her beauty. *Tonsis enim capillis, equo se & armis assuefecit, quò facilius laboribus, & periculis eius interesset.* And, afterward, in his flight from *Pompey*, accompanied his misfortune, w<sup>th</sup> a mind, and body æqually vnwearied. She is solemnly registred by that graue *Author*, as a notable præident of *Mariage-loyalty*, and *loue*: vertues, that might rayse a meane person to the æquality, w<sup>th</sup> a *Queene*; but a *Queene* to the state, and honor of a *Deitye*.

580

The seuenth, that renowme of *Æthiopia*, *Candace*; from whose excellencye, the succeeding *Queenes*, of that *Nation*, were ambitious to be calld so. A woman of a most haughty spirit, agaynst enemies; and singular affection to her

560 *Callimachus*] Jonson wrote originally ' *Catullus* ' *Poëme*  
*Poëme* Q, F2: *poëme* Fr 561 conuerted] conuerted Q, Fr 562  
*from*] *euen from* cet. sayth] sayes Q: saies Fr: says F2 563  
*Father,*] *Father* Q: *father* Ff 564 honor, and courage] courage and  
*honor* cet (honour Q) The] Their cet. 566 *parua*] *parua* cet.  
568 *Vertue,*] *vertue* cet. 569 rest: Who] rest; who cet. 570  
*labors*] *labours* Ff hazards] hazard F3 572 cheife] chiefe  
cet. 573 *quò facilius*] *quo facilius* cet. *laboribus,*] *laboribus* cet.  
576 æqually] equally cet. registred] registred, Ff 577  
*Author*] *authour* Fr 577 præident] president cet. 578 to  
the æquality,] to equality Q, F2: to equalitie Fr 579 honor]  
honour Q, Fr 581 renowme] renowne cet. *Candace;*] *CANDACE:*  
cet. 582 *Queenes,* . . . *Nation,*] *Queenes* . . . *Nation* Q: *queenes* . . .  
*nation* Ff (*Queens* F2) 583 woman] woman, Q, Fr 584 spirit,]  
*spirit* cet. enemies:] *Enemies*, Q: *enemies*, Ff and] and a Q, Ff

g. *Hist. Rom.*  
lib. 54.  
h. *Nat. Hist.*  
lib. 6. cap. 29.

subjects. I find her, celebrated, by<sup>g</sup>. *Dion*, and<sup>h</sup>. *Plinie*, invading *Ægypt*, in the time of *Augustus*; who, though she were enforc'd to a peace, by his Lieutenant *Petronius*, doth not the lesse worthely hold her place, here; when euery where this *Elogie* remaynes of her Fame; that she was *Maximi*  
590 *animi Mulier, tantique in suos meriti, ut omnes deinceps*  
*Æthiopum reginæ eius nomine fuerint appellatæ*. She govern'd in *Meroë*.

The eyght, or owne Honor, *Voadicea*, or *Boodicia*; by some *Bunduica*, and *Bunduca*: *Queene* of the *Iceni*. A people  
595 that inhabited that part of the *Iland*, w<sup>ch</sup> was call'd *East-Anglia*, and comprehended *Suffolke*, *Norforlke*, *Cambridge*, and *Huntingdon* Shires. Since she was borne, here at home, we will first honor her w<sup>th</sup> a home-borne testimony; from  
1. *Ruin. of Time*. the graue and diligent 1. *Spenser*.

600

Bunduca Britonesse,

Bunduca, that victorious Conqueresse,

That, lifting vp her braue heroique thought

'Boue womens weakenesse, w<sup>th</sup> the Romanes fought;

Fought, and, in feild agaynst them, thrise preuayled: &amp;c.

k. *Annal. lib.*  
14.  
l. *Epit. Ioan.*  
*Xiphilin. in*  
*Ner.*

To w<sup>ch</sup>, see her Orations in story, made by<sup>k</sup>. *Tacitus*, and  
1. *Dion*: wherein is express'd all magnitude of a spirit, breath-  
ing to the liberty, and redemption of her Countrey. The  
latter of whome doth honest her, beside, w<sup>th</sup> a particular  
description. *Bunduica, Britannica femina, orta stirpe regid,*  
610 *quæ non solum eis cum magnâ dignitate præfuit, sed etiam*

585 her, celebrated,] her celebrated *cet.* *Dion*] the *DION* *F2* 586  
*Ægypt*] *Egypt* *Q*: *Ægypt* *Ff* 587 peace,] peace *cet.* 588 place,] place  
*cet.* 589 Fame; that] Fame; That *Q*: fame; That *Ff* 592  
*Meroë*] *Meroë* *cet.* 593 eyght] eighth *F2* Honor] honour *Fr*  
*Boodicia*] *BOODICEA* *cet.*: *Boadicea* *G* 595 the] our *cet.* 596  
comprehended] comprehended, *Q, Fr* *Norforlke*] *Norfolke* *cet.* 597  
*Huntingdon*] *Huntington* *cet.* borne,] borne *cet.* 598 home-borne]  
home borne *Q* testimony] testimony *Ff* 599 note 'i.' *Time*] *Time*  
*Q, Fr*: time *F2* 600 *Bunduca*] — *Bunduca* *Q*: — *BYNDVCA* *Ff* 602  
That,] That *Ff* heroique] Heroique *cet.* 603 womens] womans *cet.*  
604 and, in feild . . . them,] and in field . . . them *cet.* preuayled:] preuail'd,  
*Ff* 606 note 'l.' *Xiphilin.*] *Xiphilin.* *Ff* 607 liberty,] liberty  
*Q, Fr*: liberty *F2* 608 latter] later *cet.* whome,] whom *cet.* her,]  
her *cet.* 608 w<sup>th</sup> inserted above the line in *MS.* 609 *Britannica*]  
*Britanica* *Q, Fr* femina] femina *Ff* regid] regia *Q*: Regia *Ff* 610  
solum] solum *cet.* magnâ] magna *Fr*

*bellū omne administravit, cuius animus virilis, potiùs quàm muli(e)bris erat* And afterwards, *Femina, formâ honestissimâ, vultu seuero, &c.* All w<sup>ch</sup> doth waygh the more to her true prayse, in comming from the mouthes of *Romanes*, and *Enemies*. She liu'd in the time of *Nero*. 615

The ninth in time, but æquall in fame, and (the cause of it) vertue, was the chast *Zenobia, Queene* of the *Palmyrenes*: Who, after the death of her Husband, *Odenatus*, had the name to be reckond among the *xxx.* that vsurp'd the *Romane Empire*, from *Galienus*. She continew'd a long, and 620 braue Warre, agaynst severall *Cheifes*; and was at length triumphed on by *Aurelian*: but *ed specie, vt nihil pompabilius P. Rom. videretur*. Her Chastety was such, *vt ne virū suū quidem sciret, nisi tentatis conceptionibus*. She liu'd in a most royall manner, and was adord to the custome of 625 the *Persians*. When she made Orations, to her Souldiers, she had alwayes her Caske on. A woman of a most diuine spirit, and incredible beauty. In <sup>m.</sup> *Trebellius Pollio*, reade <sup>m. In Trigin.</sup> the most noble description of a *Queene*, and her; that can <sup>Tyrann.</sup> be vtter'd, w<sup>th</sup> the dignity of an *Historian*. 630

The tenth, succeeding, was that learned, and *Heroique*. *Amalasunta, Queene* of the *Ostrogothes*, Daughter to *Theodorick*, that obtaynd the principality of *Rauenna*, and almost all *Italy*. She draue the *Burgundians*, and *Almaynes* out of *Liguria*, and appeard in her gouernment rather an 635 *Example*, then a *second*. She was the most eloquent of her Age, and cunning in all languages, of any *Nation*, y<sup>t</sup> had commerce w<sup>th</sup> the *Romane Empire*.<sup>n</sup> It is recorded of her, that, *sine veneratione eam viderit nemo, pro miraculo fuerit* <sup>n. M. Anton Cocci. Sabell. (out of Cassiod.) Ennead. vij. lib. ij.</sup>

611 *administravit*,] *administravit*; *cet. animus*] *animas* F1 originally: *anima* F2 *virilis, potiùs quàm virilis potius quam* *cet.* 612 *muliebris* *cet.* *Femina, formâ honestissimâ*] *Fœmina, forma honestissima* *cet.* 619 ninth] ninth *cet.* æquall] equal *cet.* 617 *Zenobia*,] *ZENOBIA* Ff *Palmyrenes*: Who] *Palmyrenes*, who *cet.* 618 Husband,] husband *cet.* 620 continew'd a long,] continued a long *cet.* 621 *Cheifes*] *Chiefes* *cet.* 622 but *ed*] but, *ea* *cet.* 622-3 *pompabilus*] *pompabilius* *cet.* 623 Chastety] Chastity Q: chastitie F1: chastity F2 626 Orations,] Orations *cet.* 637 *Nation*,] *Nation* Q, F2: *nation* F1 638 note 'n.' *Cassiod.*] *Cassiod* *cet.*



640 *ipsam audire loquentem : Tantaque illi in decernendo grauitas, ut criminis convicti, cum plecterentur, nihil sibi acerbum pati viderentur.*

The eleuenth was that braue *Bohemian Queene, Valasca*, Who, for her courage, had the surname of *Bold*. That, to  
 645 redeeme her selfe, and her sexe, frō the tyranny of Men, w<sup>h</sup> they liu'd in, vnder *Primislaus*, on a night, and at an hower appoynted, led on the Women to the slaughter of they<sup>r</sup> barbarous *Husbands*, and *Lords* ; And possessing them selues of they<sup>r</sup> Horses, Armes, Treasure, and places of strength,  
 650 not only ruld the rest, but liu'd, many yeares after, w<sup>h</sup> the liberty, and fortitude of *Amazons*. Celebrated (by<sup>o</sup> *Raphael Volaterranus*, and in an elegant tract of an *Italians*,<sup>P</sup> in *Latine*, who names himselfe *Philaethes, Polytopiensis Ciuis*) *inter præstantissimas feminas*.

o. in Geograph.  
 lib. 7.  
 p. Forcia.  
 Quæst.

655 The tweluth, and worthy *Soueraigne* of all I make *Bel-anna*, Royall *Queene* of the *Ocean* ; of whose dignity, and person the whole *scope* of the *Invention* doth speake throughout : W<sup>h</sup>, to offer you agayne here, might but proue offence to that sacred *Modesty*, w<sup>h</sup> heares any testimonny of others  
 660 iterated, w<sup>h</sup> more delight, then her owne prayse. She being plac'd aboue the neede of such Ceremony, and safe in her princely vertue, agaynst the good, or ill, of any Witnesse. The *Name* of *BEL-ANNA* I deuise'd to honor hers *proper*, by ; as adding, to it, the attribute of *Fayre* : And  
 665 is kept by mee, in all my *Poëmes*, wherin I mention her *Maiesty* w<sup>h</sup>, any shadow, or *figure*. Of w<sup>h</sup>, some may come forth w<sup>h</sup> a longer *desteny*, then this *Age*, commonly, giues

640 *loquentem* :] *loquentem*. cet. 644 Who,] who cet. *Bold.*] *bold* :  
 Q, F1 : *Bold* : F2 644-5 That, . . . selfe,] That . . . selfe cet. 647  
 hower] houre cet. 648 *Husbands*,] *husbands* F1 : *Husbands* F2 *Lords.*] *Lords*. Q, F2 : *lords*. F1 650 liu'd,] liued cet. 651 [by] by cet.  
*Volaterranus*] *VOLATERANUS* F2 651 note 'o.' lib. 7.] lib. 2. Ff 652  
*Italians*,] *Italians* cet. 653 who] (who cet. 654 *feminas*] *fæminas* Q :  
*fæminas* Ff 655 *Soueraigne*] *Seueraigne* F2 : *Seueraign* F3 656  
 dignity,] dignitie F1 : dignity F2 person] person, Ff 658  
 W<sup>h</sup>] which Q, Ff 663 deuise'd] deuise'd, cet. 664 *proper*,] *proper* cet.  
 adding,] adding cet. 665 *Poëmes*] *Poemes* cet. 667 *desteny*] *destinie* F1 : *Destiny* F2

the best Births, if but helpd to light, by her gracious, and ripening fauor.

But, here, I discerne a possible Obiection, arising agaynst mee, to w<sup>h</sup> I must turne : As, *How I can bring Persons, of so different Ages, to appeare, properly, together? Or, Why (w<sup>h</sup> is more vnnaturall) w<sup>h</sup> Virgil's Mezentius, I ioyn the liuing, w<sup>h</sup> the dead?* I answere to both these, at once, Nothing is more proper ; Nothing more naturall : For these all liue ; and together, in they<sup>r</sup> *Fame* ; And so I present them. Besides, if I would fly to the all-daring Power of *Poetry*, Where could I not take Sanctuary? or in whose *Poëme*?

There rests, now, that We giue the description (we promist) of the *Scene*, w<sup>h</sup> was the House of *FAME*. The structure and ornament of w<sup>h</sup> (as is profest before) was intierly *Mr Iones* his Invention, and Designe. First for the lower Columnnes, he chose the *statues* of the most excellent *Poëts*, as *Homer, Virgil, Lucan, &c.* as beeing the substantiall supporters of *Fame*. For the vpper, *Achilles, Æneas, Cæsar*, and those great *Heroës*, w<sup>h</sup> those *Poets* had celebrated. All w<sup>h</sup> stood, as in massy gold. Betwene the Pillars, vnderneath, were figurd *Land-Battayles, Sea-Fights, Triumphes, Loues, Sacrifices*, and all magnificent Subiects of Honor : In brasse, and heightend, w<sup>h</sup> siluer. In w<sup>h</sup>, he profest to follow that noble description, made by

668 the] to the *cet.* light,] lght *cet.* gracious] gracious *Ff* 671  
mee,] me; *cet.* Persons,] Persons *Q*: persons *Ff* 672 *appeare,*  
*properly,*] *appeare properly* *cet.* 674 *liuing,*] *liuing* *cet.* once,]  
once. *cet.* 675 *naturall:] naturall. cet.* 676 *Fame:] Fame:*  
*Q, F2: fame: Fr* 679 *Poëme] Poeme* *cet.* *After 'Poëme' Q, Ff*  
*insert* For other obiections, let the lookes and noses of Iudges houer  
thick; so they bring the braines: or if they do not, I care not. When  
I suffer'd it to goe abroad, I departed with my right: And now, so secure  
an Interpreter I am of my chance, that neither praise, nor dispraise  
shal affect me. 680 now] only *cet.* 680-1 (we promist)] (we  
promis'd *Fr* 681 w<sup>h</sup> *inserted above the line in MS.* 682 structure]  
Structure, *Q*: structure, *Ff* 683 intierly] entirely *cet.* *Mr]* Master  
*Ff* Invention] inuention *Q, Fr* First] First, *cet.* 685 *Poëts]*  
*Poets* *cet.* 687 *Heroës]* *Heroes* *cet.* those] these *cet.* 691  
*Honor]* honour *Fr* heighten'd,] heighten'd *cet.*

*Chaucer*, of the like place. Aboue, were plac'd the *Masquers*,  
ouer whose heads he deu's'd two eminent Figures of *Honor*,  
695 & *Vertue*, for the *Arch*. The *Freezes*, both below, and aboue,  
were filld w<sup>th</sup> seuerall-colour'd Lights, like *Emeralds*, *Rubies*,  
*Saphires*, *Carbuncles*, &c. The reflexe of w<sup>ch</sup>, w<sup>th</sup> other  
lights plac'd in y<sup>e</sup> concaue, vpon the *Masquers* habites, was  
full of glory. These habites had in them the excellency of  
700 all deuice, and riches; and were worthely varied, by his  
Invention, to the *Nations*, whereof they were *Queenes*. Nor  
are these alone his due, but diuerse other accessions to the  
strangnesse, and beauty of the *Spectacle*, as the *Hell*, the  
going about of the *Chariots*, the binding of the *Witches*,  
705 the turning *Machine*, w<sup>th</sup> the præsentation of *FAME*: All  
w<sup>ch</sup> I willingly acknowledge for him; since it is a vertue,  
planted in good natures, that what respects they wish to  
obtainne fruitfully from others, they will giue ingenuously  
themselves.

710 By this time, imagine the *Masquers* descended; and agayne  
mounted, into three triumphant *Chariots*, ready to come  
forth. The first foure were drawne w<sup>th</sup> *Eagles*, (wherof I  
gaue the reason, as of the rest, in *Fames* speech) they<sup>r</sup> 4  
Torchbearers attending on the *chariot* sides, and foure of  
715 the *Hagg*es, bound before them. Then follow'd the second,  
drawne by *Griffons*, w<sup>th</sup> they<sup>r</sup> Torch-bearers, and foure  
other *Hagg*s. Then the last, w<sup>ch</sup> was drawne by *Lions*, and  
more eminent (Wherin her Ma<sup>tie</sup> was) and had sixe Torch-  
bearers more, (peculiar to her) w<sup>th</sup> the like number of *Hagg*es.

720 After w<sup>ch</sup>, a full triumphant *Musique*, singing this *Song*,  
while they rode in state, about the stage.

693 like *om. cet.* Aboue,] Aboue *cet.* plac'd] sited *cet.* 694  
eminent inserted above the line in MS. Honor] Honour F1 696  
-colour'd] -color'd Q: -colour'd F1: -colored F2 697 Sa-  
phires] Saphyres *cet.* The] the *cet.* 698 lights] lights, *cet.*  
700 varied,] varied *cet.* 701 Invention] inuention Q, F1 702  
these alone] these, alone, *cet.* due,] due; *cet.* 703 Spectacle,]  
Spectacle: *cet.* 704 binding of] binding *cet.* 705 præsentation]  
presentation *cet.* FAME: all] Fame. All *cet.* 706 him:] him:  
*cet.* 708 fruitfully] fruitfully *cet.* 711 mounted,] mounted *cet.*  
713 rest,] rest Ff 4 inserted above the line in MS. 714 Torch-  
bearers] Torchbearers Q: torch-bearers Ff 716 by] w<sup>th</sup> MS. originally  
718 eminent] eminent; *cet.* 721 rode] rode, *cet.*

Song.

Helpe, helpe all Tongues, to celebrate this wonder :  
 The voyce of FAME should be as loud as Thonder.  
 Her House is all of *echo* made, 725  
 Where neuer dies the sound ;  
 And, as her browes the cloudes invade,  
 Her feete do strike the ground.  
 Sing then *good Fame*, that's out of *Vertue* borne,  
 For, Who doth fame neglect, doth vertue scorne. 730

Here, they alighted from they<sup>r</sup> *Chariots*, and daunc'd forth  
 they<sup>r</sup> first *Daunce* ; then a second, immediately following  
 it : both right curious, and full of subtile, and excellent  
 Changes, and seem'd performd w<sup>th</sup> no lesse spirits, then  
 those they personated. The first was to the *Cornets*, the 735  
 second to the *Violins*. After w<sup>ch</sup> they tooke out the Men,  
 and dauncd the *Measures* ; entertayning the time, almost  
 to the space of an hower, w<sup>th</sup> singular variety. When, to  
 giue them rest, from the *Musique* w<sup>ch</sup> attended the *Chariots*,  
 by that most excellent *tenor* voyce, and exact Singer (her 740  
 Ma<sup>ties</sup> seruant, *m<sup>r</sup>. Io. Allin*) this Ditty was sung.

Song.

When all the *Ages* of the earth  
 Were crown'd, but in this *famous birth* ;  
 And that, when they would boast they<sup>r</sup> store 745  
 Of *worthy Queenes*, they knew no more :  
 How happier is that *Age*, can giue  
 A *Queene*, in whome all they do liue !

After w<sup>ch</sup>, they daunc'd they<sup>r</sup> third *Daunce* ; then w<sup>ch</sup> a  
 more *numerous* composition could not be seene : *graphically* 750

724 Thonder] thunder Ff 727 invade,] inuade Q, Ff 729  
 borne,] borne: cet. 730 Who] who cet. 731 Here, they alighted]  
 Here they lighted cet. 733 subtile,] subtile cet. 734 performd,]  
 perform'd cet. 735 those] of those cet. 736 Violins] Vyolines  
 cet. w<sup>ch</sup>] which, cet. 738 hower] houre cet. variety. When]  
 variety : when cet. (varietie Ff) 741 sung] song Q 749 After  
 w<sup>ch</sup>, they daunc'd] After it, succeeded cet w<sup>ch</sup>] which, cet.

dispos'd into *letters*, and honoring the Name of the most  
 sweete, and ingenious *Prince, Charles, Duke of Yorke* Wherin,  
 beside that principall grace of perspicuity, the motions were  
 so euen, & apt, and they<sup>r</sup> expression so iust; as if *Mathe-*  
 755 *maticians* had lost *proportion*, they might there haue found  
 it. The *Author* was *M<sup>r</sup>. Tho. Giles*. After this, they  
 daunc'd *Galliards*, and *Corranto's*. And then they<sup>r</sup> last  
*Daunce*, no lesse elegant (in the place) then the rest. w<sup>th</sup>  
 w<sup>ch</sup> they tooke they<sup>r</sup> *chariots* agayne, and triumphing about  
 760 the stage, had they<sup>r</sup> returne to the *House of Fame* celebrated  
 w<sup>th</sup> this last *song*, whose *Notes* (as to the former) were the  
 worke, & Honor of my excellent Freind, *Alfonso Ferrabosco*.

## Song.

Who, *Virtue*, can thy power forget,  
 765 That sees these liue, and triumph yet ?  
 Th' *Assyrian* pompe, the *Persian* pride,  
*Greekes* glory, and the *Romanes* dy'de :  
 And who yet imitate  
 They<sup>r</sup> noyses, tary the same fate.  
 770 Force Greatnesse, all the glorious wayes  
 You can, it soone decayes ;  
 But so *good Fame* shall, neuer :  
 Her triumphs, as they<sup>r</sup> Causes, are for euer.

To conclude w<sup>ch</sup>, I know no worthyer way of *Epilogue*, then  
 775 the celebration of Who were the *Celebraters*.

The Queenes Ma<sup>tie</sup>.  
 Co. of *Arundell*.  
 Co. of *Derbye*.  
 Co. of *Huntingdon*.  
 780 Co. of *Bedford*.

751 honoring] honouring Q. Fr 752 sweete,] sweete Q : sweet Ff  
 Yorke] Yorke. Q. Ff 754 euen,] euen cet. 758 rest.] rest, Ff 759  
 had deleted before about in the MS. 761 song,] Song ; cet. to om. cet.  
 762 Honor] honour Fr Freind] friend cet. 764 Virtue] Vertue Ff  
 770 Greatnesse,] Greatnesse Q : greatnesse Ff 772 shall,] shall cet.  
 777-82 Co.] The Co. cet. 779 Huntingdon] HUNTINGTON cet.

Co. of *Essex*.

Cou: of *Montgomery*.

La. *Cranborne*.

La. El. *Guilford*.

La. *Anne Winter*.

785

La. *Windsore*.

La. *Anne Clifford*.

The end.

782 Cou: of Montgomery *added in the margin in MS.* 783 La :]  
 The Vico. Q: The Vicou. *F1*: The Vicou. of *F2* 784-7 La.] The  
 La. *cet.* 787 Anne] ANNE *cet.* 788 The end. *om. Ff*

## APPENDIX XIV

### THE ARGUMENT OF THE MASQUE

From British Museum Harley MS. 6947, folio 143.

It was the custom to submit to the Court before any performance a summary description, partly no doubt to suit the convenience of officials who had to prepare for it, partly, if it was a play, to enable the authorities to see if there was anything dangerous in the subject-matter. 'Have you heard the argument?' says the King to Hamlet. 'Is there no offence in it?'<sup>1</sup>

This particular argument was copied out by an illiterate clerk who writes 'Hil' for 'Hell', calls Zenobia 'Tenobia', Candace 'Cnidace', Bonduca 'Bundrica', and Amalasunta 'Amalasanta', makes Camilla queen of the 'Voscians', and occasionally misspells. It was made before the masque took its final form, for Atalanta appears in the list of queens. Inigo Jones made a design for her dress, but in the actual performance Hysicratea was substituted for her.

When the kinge is set and the full expectation of the spectacle raised there shalbe hearde a strange murmur with a kind of hollowe and infernall musike when sodainely an orcus or poetickall Hil is discouered and from the sides of it comminge forth a maske of hags or Sorceresses seuerally attired, with thire spindles reeles and other magicall instruments makinge a confused noise with strange gestures. Thire names are *Ignorance, Falshood, suspicion, Credulity, Murmur, Impudencie, Malice, slander, Execration, Bitternes*, and *Fury* the opposites of glory To these comes Ate the goddess of mischief and makinge vp the 12. bids them and encourageth them to goe forward to disturbe the peace of the night and place, as they doe to all goodnes, wherevpon fallinge a fresh to thire daunces and incantation : on the instant a loude triumphant musicke sounds at which as at a blast they all vanish, and the place is changed into a bewetifull and magnificent buildinge to shewe that the sounde of a virtuous fame is able to scatter and affright all that threaten yt. out of this place comes forth a person signifiinge *Heroicke Virtue*, the father of goode fame. He tels that this was the pallace of his daughter, where there

<sup>1</sup> *Hamlet*, III. ii. 227-8.

were a selecte number of Queenes who for thire virtues while they were on earth haue had the honour since to liue celebrated in the <pallace> of Fame foreuer. These hearinge of the graces of *Bellanna* queene of the ocean, and knowinge that she alone possesst all these virtues which were in them deuided and that yet the best and most soueraigne place of that pallace was uoyde they were desirous to gratifie her with that honour in her life time which noe othere might hope to enioie after death. which she vouchsafeinge at whic(h)e time he shewes the queene and the ladies sittinge in a *Portico*, they were not only kepte from obliuion but once againe made visible to the light. And to such a light as from whome euer she her selfe out of her trewest virtue acknowledged to receiue all her lustre. At this the musickes sounds while they are descendinge, and the gates openinge belowe the first 4 are discouered in a chariotte which comes forth drawne with Panthers, the 2 follo<wo>res drawne by Eagles and so the 3<sup>d</sup> whi<c>h is the last and most eminent with the statue of fame on the top of yt for her *Maiestie* drawne by Lions in which they ride about the stage as in a solemne triumph ouer those vices which were fiede before them, and so turninge all thre in face to the kinge, her maiesties chariot beinge in the midle they come forth and daunce in thire different habits accordinge to the different nations where they are.

These be the names of the  
twelue Queenes.

*Bellanna* queene of of the ocean  
*Penthesilea* queene of the Amazons  
*Thomiris* queene of the Scythians  
*Camilla* queene of the Voscians  
*Tenobia* queene of the Palmarians  
*Artemisia* queene of the Carians  
*Berenice* queene of the Ægiptians  
*Bundrica* queene of the Icenians  
*Valasca* queene of the Bohemians  
*Cnidace* queene of y<sup>e</sup> Æthiopians  
*Atalanta* queene of the Ætoleans  
*Amalasanta* queene of the Gothes

<sup>1</sup> ' by Lions . . . in which they ride aboute ' struck out in the MS.





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THE SPEECHES AT PRINCE  
HENRY'S BARRIERS

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## THE TEXT

First printed in the Folio of 1616, on signatures M m m m 3 recto to N n n n 1 verso, pages 965–74. In some copies this portion of the Folio was reset : only the important variants are noted here, marked ‘ *Re* ’ in the critical apparatus.

# THE SPEECHES AT PRINCE HENRIES BARRIERS.

The Lady of the Lake, first *discovered*.

A Silence, calme as are my waters, meet  
Your raysd attentions, whilst my siluer fee(t)  
Touch on the richer shore ; and to this seat  
Vow my new duties and mine old repeat.

Lest any yet should doubt, or might mistake 5  
What *Nymph* I am ; behold the ample lake  
Of which I am stild ; and neere it MERLINS tombe,  
Graue of his cunning, as of mine the wombe.

By this it will not aske me to proclaime  
More of my selfe, whose actions, and whose name 10  
Were so full fam'd in Brit[ish] ARTHURS court ;  
No more then it will fit me to report  
What hath before bene trusted to our squire  
Of me, my knight, his fate, and my desire  
To meet, if not preuent his destiny, 15  
And stile him to the court of *Britany* ;  
Now when the Iland hath regain'd her fame  
Intire, and perfect, in the ancient name,  
And that a *monarch* æquall good and great,  
Wise, temperate, iust, and stout, claimes ARTHURS seat. 20  
Did I say æquall ? O too prodigall wrong  
Of my o're-thirsty, and vnæquall tongue !  
How brighter farre, then when our ARTHUR liu'd  
Are all the glories of this place reuiu'd !

2 feet F2 : the t failed to print in Fr 7 tombe,] tombe Ff  
11 fam'd Editor : fain'd Ff 13-16 inset in Ff 15 destiny,  
F2 : destiny Fr 19, 21 æquall] equall Re, F2 20 stout,]  
stout Ff 22 o're-] or'e- Ff vnæquall] vnequall Re, F2

- 25 What riches doe I see ; what beauties here !  
 What awe ! what loue ! what reuerence ! ioy ! and feare !  
 What ornaments of counsaile as of court !  
 All that is high and great, or can comport  
 Vnto the stile of maiesty, that knowes
- 30 No riual, but it selfe, this place here showes.  
 Onely the house of *Chiualrie* (how ere  
 The inner parts and store be full, yet here  
 In that which gentry should sustaine) decayd  
 Or rather ruin'd seemes ; her buildings layd
- 35 Flat with the earth ; that were the pride of time  
 And did the barbarous *Memphian* heapes out-clime.  
 Those *Obelisks* and *Columnes* broke, and downe,  
 That strooke the starres, and raisd the *Brit[t]ish* crowne  
 To be a constellation : Shields and swords,
- 40 Cob-webd, and rusty ; not a helme affords  
 A sparke of lustre, which were wont to giue  
 Light to the world, and made the nation liue,  
 When in a day of honour fire was smit  
 To haue put out V V L C A' s and haue lasted yet.
- 45 O, when this *Ædifice* stood great and high,  
 That in the carcasse hath such maiesty,  
 Whose very sceleton boasts so much worth,  
 What grace, what glories did it then send forth ?  
 When to the structure went more noble names
- 50 Then the *Ephesian* temple lost in flames :  
 When euery stone was laid by vertuous hands ;  
 And standing so, (O that it yet not stands !)  
 More truth of *architecture* there was blaz'd,  
 Then liu'd in all the ignorant *Gothes* haue raz'd.
- 55 There *Porticos* were built, and seats for knights  
 That watchd for all *aduentures*, dayes and nights,  
 The *Nieces* filld with statues, to inuite  
 Young valures forth, by their old formes to fight.

33 decayd] decayed Ff      36 -clime. F2 : -clime Fr      37 *Obelisks*  
*Obilisks* Ff      45 high, Re, F2 : high Fr      52 stands! F2 : stands.  
 Fr      56 nights, Re : nights Ff      57 *Nieces*] niches W

With arkes triumphall for their actions done,  
Out-striding the Col[l]ossus of the sunne. 60  
And *Trophæes*, reard, of spoyled enemies,  
Whose toppes pierc'd through the cloudes, and hit the skies

A R T H V R.

ANd thither hath thy voyce pierc'd. Stand not maz'd,  
Thy eyes haue here on greater glories gaz'd Discouerd as  
And not beene frighted. I, thy A R T H V R, am a starre aboue.  
Translated to a starre ; and of that frame  
Or constellation that was calld of mee  
So long before, as showing what I should bee,  
A R C T V R V S, once thy king, and now thy starre. 70  
Such the rewards of all good princes are.  
Nor let it trouble thy designe, faire dame,  
That I am present to it with my flame  
And influence ; since the times are now deuolu'd  
That M E R L I N' s misticke prophesies are absolu'd, 75  
In *Brit[t]ain's* name, the vnion of this Ile ;  
And clayme both of my scepter and my stile.

Faire fall his vertue, that doth fill that throne  
In which I ioy to find my selfe so'out-shone ;  
And for the greater, wish, men should him take, 80  
As it is nobler to restore then make.

Proceed in thy great worke ; bring forth thy knight  
Preserued for his times, that by the might  
And magicke of his arme, he may restore  
These ruin'd seates of vertue, and build more. 85  
Let him be famous, as was T R I S T R A M, T O R,  
L A V N C' L O T, and all our List of knight-hood : or  
Who were before, or haue beene since. His name  
Strike vpon heauen, and there sticke his fame.  
Beyond the paths, and searches of the sunne 90  
Let him tempt fate ; and when a world is wunne,

64 Side-note aboue.] aboue *Fr* 66 I, . . . ARTHVR,] I . . . ARTHVR *Ff*  
68 of *Fr* : for *Re, F2* 69 what] What *F2* bee,] bee. *Ff* 73  
my ] thy *Re, F2* 79 ioy] ioy, *Ff* 80 take, *F2* : take *Fr* 86  
Tor,] *Tor. Ff* 87 List] list *Re*

Submit it duely to this state, and throne,  
Till time, and vtmost stay make that his owne.

- But first receiue this shield ; wherein is wrought  
95 The truth that he must follow ; and (being taught  
The wayes from heauen) ought not be despid.  
It is a piece, was by the fates deuisd  
To arme his maiden valure ; and to show  
Defensiue armes th'offensiue should fore-goe.  
100 Indowe him with it, L A D Y of the lake.  
And for the other mysteries, here, awake  
The learned M E R L I N ; when thou shutst him there,  
Thou buriedst valure too, for letters reare  
The deeds of honor high, and make them liue.  
105 If then thou seeke to restore *prouesse*, giue  
His spirit freedome ; then present thy knight :  
For armes and arts sustaine each others right.

## L A D Y.

- 110 **M**Y error I acknowledge, though too late  
To expiate it ; There's no resisting fate.  
Arise, great *soule* ; Fame by surreption got  
May stead vs for the time, but lasteth not.  
O, doe not rise with storme, and rage. Forgiue  
Repented wrongs. I'am cause thou now shalt liue  
115 Æternally, for being deprest a while,  
Want makes vs know the price of what we auile.

## M E R L I N.

Arising out of  
the tombe.

- I** Neither storme, nor rage ; 'tis earth ; blame her  
That feeles these motions when great spirits stirre.  
120 She is affrighted, and now chid by heauen,  
Whilst we walke calmely on, vpright and euen.  
Call forth the faire M E L I A D V S, thy knight,  
They are his fates that make the elements fight :

92 throne, *Re*: throne *Fr*: Throne, *F2* 96 not be] not to be *Re*  
100 it,] it *Ff* 111 Arise,] Arise *Ff* 113 After 'rage.' [*Thun-*  
*der, lightning, &c.*] G 115 Æternally] Eternally *Re* 118 *St.*  
*dw. in F2 beside Merlin's speech in l. 133* 'tis *F2*: tis *Fr* 122  
knight,] knight *Fr*: Knight, *F2*

And these but vsuall throwes, when time sends forth  
A wonder or a spectacle of worth. 125  
At common births the world feeles nothing new ;  
At these she shakes ; Mankind liues in a few.

L A D Y.

THe heauens, the fates, and thy peculiar starres,  
M E L I A D V S, shew thee ; and conclude all iarres. 130  
M E L I A D V S, *and his sixe assistants here discovered.*

M E R L I N.

I, Now the spheares are in their tunes againe.  
What place is this so bright that doth remaine  
Yet vndemolishd ? or but late built ! O 135  
I read it now. S<sup>t</sup>. G E O R G E ' s *Portico* !  
The supreme head of all the world, where now  
Knighthood liues honord with a crowned brow.  
A noble *Scene*, and fit to shew him in  
That must of all worlds fame the ghirland winne. 140

L A D Y.

D O's he not sit like M A R S, or one that had  
The better of him, in his armor clad ?  
And those his sixe assistants, as the pride  
Of the old *Græcian Heroes* had not died ? 145  
Or like A P O L L O, raisd to the worlds view,  
The minute after he the *Python* slew.

M E R L I N.

'TIs all too little, L A D Y, you can speake.  
My thought growes great of him, and faine would breake. 150  
Inuite him forth, and guide him to his tent,  
That I may read this shield his fates present.



## L A D Y

155 **G**Lory of knights, and hope of all the earth,  
Come forth ; your fostresse bids ; who from your birth  
Hath bred you to this hower, and for this throne.  
This is the field to make your vertue knowne.

If he were now (he sayes) to vow his fires  
Of faith, of loue, of seruice, then his squires  
160 Had vttered nothing for him : But he hopes  
In the first tender of himselfe, his scopes  
Were so well read, as it were no decor'me,  
Where truth is studied, there to practise forme.

## M E R L I N.

165 **N**O, let his actions speake him ; and this shield  
Let downe from heauen, that to his youth will yeeld  
Such copy of incitement : Not the deedes  
Of antique knights, to catch their fellowes steedes,  
Or ladies palfreyes rescue from the force  
170 Of a fell gyant, or some score to vn-horse.  
These were bold stories of our A R T H V R S age ;  
But here are other acts ; another *stage*  
And *scene* appeares ; it is not since as then :  
No gyants, dwarfes, or monsters here, but men.  
175 His arts must be to gouerne, and giue lawes  
To peace no lesse then armes. His fate here drawes  
An empire with it, and describes each state  
Preceding there, that he should imitate.

First, faire M E L I A D V S, hath shee wrought an Ile,  
180 The happiest of the earth (which to your stile  
In time must adde) and in it placed high  
*Britayne*, the only name, made C A E S A R flie.  
Within the neerer parts, as apt, and due  
To your first speculation, you may view  
185 The eye of *iustice* shooting through the land,  
Like a bright *planet* strengthned by the hand

162 decor'me,] decor'me Ff      167 incitement] inticement R<sup>e</sup>  
168 steedes,] steedes Ff      169 palfreyes] palfreyes, Ff

Of first, and warlike E D W A R D ; then th'increase  
 Of trades and tillage, vnder lawes and peace,  
 Begun by him, but settled and promou'd  
 By the third *Heroe* of his name, who lou'd 190  
 To set his owne aworke, and not to see  
 The fatnesse of his land a portion bee  
 For strangers. This was he erected first  
 The trade of clothing, by which arte were nurst  
 Whole millions to his seruice, and releeu'd 195  
 So many poore, as since they haue beleeu'd  
 The golden fleece, and need no forrayne mine,  
 If industrie at home doe not decline.

To proue which true, obserue what treasure here  
 The wise and seuenth H E N R Y heapt each yeere, 200  
 To be the strength and sinewes of a warre,  
 When M A R S should thunder, or his peace but iarre.  
 And here how the eighth H E N R Y, his braue sonne,  
 Built forts, made generall musters, trayn'd youth on  
 In exercise of armes, and girt his coast 205  
 With strength ; to which (whose fame no tongue can boast  
 Vp to her worth, though all best tongues be glad  
 To name her still) did great E L I Z A adde  
 A wall of shipping, and became thereby  
 The ayde, or feare of all the nations nigh. 210  
 These, worthyest Prince, are set you neere to reade,  
 That ciuill arts the martiall must precede.  
 That lawes and trade bring honors in and gayne,  
 And armes defensiuie a safe peace maintayne.  
 But when your fate shall call you forth to'assure 215  
 Your vertue more (though not to make secure)  
 View here, what great examples shee hath plac'd.

First, two braue *Britayne Heroes*, that were grac'd  
 To fight their *Sauious* battailes, and did bring  
 Destruction on the faithlesse ; one a king, 220  
 R I C H A R D, surnamed with the *lyons hart*.

203 HENRY, . . . sonne,] HENRY . . . sonne Ff 210 nigh] high  
 Re 211 These, F2 : These Fr

- The other, E D W A R D, and the first, whose part  
 (Then being but Prince) it was to lead these warres  
 In the age after, but with better starres.
- 225 For here though *Cœur de lion* like a storme  
 Powre on the *Saracens*, and doth performe  
 Deedes past an angell, arm'd with wroth and fire,  
 Ploughing whole armies vp, with zealous ire,  
 And walled cities, while he doth defend
- 230 That cause that should all warres begin and end ;  
 Yet when with pride, and for humane respect  
 The *Austrian* cullors he doth here deiect  
 With too much scorne, behold at length how fate  
 Makes him a wretched prisoner to that state ;
- 235 And leaues him, as a marke of Fortunes spight,  
 When Princes tempt their starres beyond their light :  
 Whilst vpright E D W A R D shines no lesse then he,  
 Vnder the wings of golden victorie,  
 Nor lets out no lesse riuers of the bloud
- 240 Of *Infidels*, but makes the field a floud,  
 And marches through it, with S. G E O R G E S crosse,  
 Like *Israels* host to the *Agyptians* losse,  
 Through the *red sea* : the earth beneath him cold  
 And quaking such an enemie to behold.
- 245 For which, his temper'd zeale, see Prouidence  
 Flying in here, and armes him with defence  
 Against th'assassinate made vpon his life  
 By a foule wretch, from whom he wrests the knife,  
 And giues him a iust hire : which yet remaynes
- 250 A warning to great chiefes, to keepe their traynes  
 About 'hem still, and not, to priuacie,  
 Admit a hand that may vse treacherie.
- Neerer then these, not for the same high cause,  
 Yet for the next (what was his right by lawes  
 255 Of nations due) doth fight that M A R S of men,  
 The black Prince E D W A R D, 'gainst the *French*, who then

At *Cressey* field had no more yeeres then you.  
 Here his glad father has him in the view  
 As he is entring in the schoole of warre,  
 And powres all blessings on him from a farre, 260  
 That wishes can ; whilst he (that close of day)  
 Like a yong lyon, newly taught to prey,  
 Inuades the herds, so fled the *french*, and teares  
 From the *Bohemian* crowne the plume he weares,  
 Which after for his crest he did preserue 265  
 To his fathers vse, with this fit word, *I S E R V E*.  
 But here at *Poictiers* he was *M A R S* indeed.  
 Neuer did valour with more streame succeed  
 Then he had there. He flow'd out like a sea  
 Vpon their troupes, and left their armes no way : 270  
 Or like a fire carryed with high windes,  
 Now broad, and spreading, by and by it findes  
 A vent vpright, to looke which way to burne.  
 Then shootes along againe, or round doth turne,  
 Till in the circling spoile it hath embrac'd 275  
 All that stood nigh, or in the reach to wast :  
 Such was his rage that day ; but then forgot  
 Soone as his sword was sheath'd, it lasted not,  
 After the King, the *Dauphine*, and *french* Peeres  
 By yeelding to him, wisely quit their feares, 280  
 Whom he did vse with such humanitie,  
 As they complayn'd not of captiuitie ;  
 But here to *England* without shame came in.  
 To be his captiues was the next to win.  
 Yet rests the other thunder-bolt of warre, 285  
*H A R R Y* the fift, to whom in face you are  
 So like, as *Fate* would haue you so in worth,  
 Illustrious Prince. This vertue ne're came forth,  
 But *Fame* flue greater for him, then shee did  
 For other mortalls ; *Fate* her selfe did bid 290  
 To saue his life : The time it reach'd vnto,

257 you.] you, *Fr* : you ; *F2*      260 a farre, *Re* : a farre *Fr* :  
 afar *F2*      271 windes,] windes *Fr* : winds *F2*

Warre knew not how to giue him enough to doe.

His very name made head against his foes.

And here at *Agin-Court* where first it rose,

- 295 It there hangs still a comet ouer *France*,  
Striking their malice blind, that dare aduance  
A thought against it, lightned by your flame  
That shall succeed him both in deedes and name.

I could report more actions yet of weight

- 300 Out of this orbe, as here of *eightie eight*,  
Against the proud *Armada*, stil'd by *Spaine*  
*The Inuincible*; that couer'd all the mayne,  
As if whole Ilands had broke loose, and swame;  
Or halfe of *Norway* with her firre-trees came,  
305 To ioyne the continents, it was so great;  
Yet by the auspice of *ELIZA* beat:  
That deare-belou'd of heauen, whom to preserue  
The windes were call'd to fight, and stormes to serue.

One tumor drown'd another, billowes stroue

- 310 To out-swell ambition, water ayre out-droue,  
Though shee not wanted on that glorious day,  
An euer-honor'd *HOWARD* to display  
*S. GEORGE'S* ensigne; and of that high race  
A second, both which ply'd the fight and chase:

- 315 And sent first bullets, then a fleet of fire,  
Then shot themselues like ordinance; and a tire  
Of ships for pieces, through the enemies moone,  
That wan'd before it grew, and now they soone  
Are rent, spoild, scatterd, tost with all disease,

- 320 And for their thirst of *Britayne* drinke the seas.  
The fish were neuer better fed than then,  
Although at first they fear'd the blood of men  
Had chang'd their element; and *NEPTVNE* shooke  
As if the Thunderer had his palace tooke.

- 325 So here in *Wales, Low Countries, France, and Spayne*,

307 deare-belou'd] deare belou'd *Fr* 312 euer-honor'd] euer  
honor'd *Fr* 316 ordinance] ord'nance *Re* 324 Thunderer  
*Re*: thunderer *Ff*

You may behold both on the land and mayne  
 The conquests got, the spoiles, the *trophæes* reard  
 By *British* kings, and such as noblest heard  
 Of all the nation, which may make t(o)'inuite  
 Your valure vpon need, but not t(o)'incite 330  
 Your neighbour Princes, giue them all their due,  
 And be prepar'd if they will trouble you.  
 He doth but scourge him selfe, his sword that drawes  
 Without a purse, a counsaile and a cause.

But all these spurres to vertue, seedes of praise 335  
 Must yeeld to this that comes. Here's one will raise  
 Your glorie more, and so aboue the rest,  
 As if the acts of all mankind were prest  
 In his example. Here are kingdomes mixt  
 And nations ioyn'd, a strength of empire fixt 340  
 Conterminate with heauen; The golden veine  
 Of S A T V R N E S age is here broke out againe.  
 H E N R Y but ioyn'd the *Roses*, that ensign'd  
 Particular families, but this hath ioyn'd  
 The *Rose* and *Thistle*, and in them combin'd 345  
 A vnion, that shall neuer be declin'd.

*Ireland* that more in title, then in fact  
 Before was conquer'd, is his *Lawrels* act.  
 The wall of shipping by E L I Z A made,  
 Decay'd (as all things subiect are to fade) 350  
 He hath new built, or so restor'd, that men  
 For noble vse, preferre it afore then :  
*Royall*, and *mightie* I A M E S, whose name shall set  
 A goale for all posteritie to sweat,  
 In running at, by actions hard and high : 355  
 This is the height at which your thoughts must fly.  
 He knowes both how to gouerne, how to saue,  
 What subiects, what their *contraries* should haue,  
 What can be done by power, and what by loue,

327 conquests] conquest *Re* 328 noblest *F2*: no blest *Fr*  
 343 *Roses* *Re*, *F2*: *roses* *Fr* 348 conquer'd, *F2*: conquer'd *Fr*  
 355 at,] at *Fr* 357 saue,] saue *Fr*: saue; *F2*

- 360 What should to *Mercie*, what to *Iustice* moue :  
 All *Arts* he can, and from the hand of *Fate*  
 Hath he enforc'd the making his owne date.  
 Within his proper vertue hath he plac'd  
 His guards 'gainst *Fortune*, and there fixed fast  
 365 The wheele of *chance*, about which Kings are hurl'd,  
 And whose outrageous raptures fill the world.

L A D Y.

- I, This is hee, M E L I A D V S, whom you  
 Must only serue, and giue your selfe vnto :  
 370 And by your diligent practice to obay  
 So wise a Master learne the arte of sway.  
 M E R L I N, aduance the shield vpon his tent.  
 And now prepare, faire Knight, to proue th'euent  
 Of your bold *Challenge*. Bee your vertue steeld,  
 375 And let your drumme giue note you keepe the field.  
 Is this the land of *Britaine* so renownd  
 For deeds of *Armes*, or are their hearings drown'd  
 That none doe answer ?

M E R L I N.

- 380 Stay, me thinkes I see  
 A person in yond' *cave*. Who should that bee ?  
 I know her ensignes now : 'Tis *Cheualrie*  
 Possess'd with sleepe, dead as a *lethargie* :  
 If any *charme* will wake her, 'tis the name  
 385 Of our M E L I A D V S. I'll vse his *Fame*.  
 Lady, M E L I A D V S, lord of the Iles,  
 Princely M E L I A D V S, and whom *Fate* now stiles  
 The faire M E L I A D V S, hath hung his shield  
 Vpon his tent, and here doth keepe the field,  
 390 According to his bold and princely word ;  
 And wants employment for his pike, and sword.

362 date. *F2* : date *F1*      372 tent.] tent *Ff*      373 prepare,  
 ... Knight,] prepare ... Knight *F1* : prepare ... Knight, *F2*      375  
*Drum beats.* add G

CHEVALRY.

W<sup>E</sup>re it from death that name would wake mee. Say  
Which is the Knight? O I could gaze a day  
Vpon his armour that hath so reuiu'd 395  
My spirits, and tels me that I am long liu'd  
In his apparance. Breake, you rustie dores,  
That haue so long beene shut, and from the shores  
Of all the world, come knight-hood like a flood  
Vpon these lists, to make the field, here, good, 400  
And your owne honours, that are now call'd forth  
Against the wish of men to proue your worth.

THE BARRIERS.

*After which M E R L I N speakes.*

N<sup>A</sup>y, stay your valure, 'tis a wisdome high 405  
In Princes to vse fortune reuerently.  
He that in deeds of *Armes* obeyes his blood  
Doth often tempt his destinie beyond good.  
Looke on this throne, and in his temper view  
The light of all that must haue grace in you : 410  
His equall *Iustice*, vp<sup>r</sup>ight *Fortitude*  
And settled *Prudence*, with that *Peace* indued  
Of face, as minde, alwayes himselfe and euen.  
So H E R C V L E S, and good men beare vp *heauen*.  
I dare not speake his vertues for the feare 415  
Of flattring him, they come so high and neare  
To wonders : yet thus much I prophesy  
Of him and his. All eares your selues apply.  
You, and your other you, great King and Queene,  
Haue yet the least of your bright *Fortune* seene, 420  
Which shal rise brighter euery houre with *Time*,  
And in your pleasure quite forget the crime

392 CHEVALRY] CHIVALRY, coming forward G 396 spirits, F2 :  
spirits F1 397 Breake, . . . dores,] Breake . . . dores Ff 403  
BARRIERS] BARRIORS Ff 404 speakes] speaks to the Prince G



- Of change ; your ages night shall be her noone.  
 And this yong Knight, that now puts forth so soone  
 425 Into the world, shall in your names atchieue  
 More *ghyrlands* for this state, and shall relieue  
 Your cares in gouernment ; while that yong lord  
 Shall second him in *Armes*, and shake a sword  
 And launce against the foes of God and you.  
 430 Nor shall lesse ioy your royall hopes pursue  
 In that most princely *Mayd*, whose forme might call  
 The world to warre, and make it hazard all  
 His valure for her beautie, she shall bee  
 Mother of *nations*, and her Princes see  
 435 Riuals almost to these. Whilst you sit high,  
 And lead by them, behold your *Britaine* fly  
 Beyond the line, when what the seas before  
 Did bound, shall to the sky then stretch his shore.
- 424 And] And if *F2*      431 *Mayd*,] *Mayd* *F1* : *Maid*, *F2*      435  
 high, *F2* : high *F1*      436 them, *F2* : them *F1*

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## OBERON, THE FAIRY PRINCE

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## THE TEXT

First printed in the Folio of 1616 on signatures N n n n 2 recto to 6 recto, pages 975–83. The inner forme of N n n n was reset, but only the important variants are noted. Greek and Latin words in the marginal notes are very badly printed and have required correction. The unintelligible word ‘*Hebo*’ (in the note on line 66), which is glossed ‘*à lanugine & molli ætate, semper virens*’ seems to be the Greek ἡβῶν or Ἡβῶν, though no reason can be given for the printer’s attempting to transliterate, even if he had known enough Greek to transliterate it correctly.

# OBERON, THE FAERY PRINCE.

A MASQVE  
of Prince HENRIES.



*He first face of the Scene appeared all obscure, & nothing percein'd but a darke Rocke, with trees beyond it; and all wildefesse, that could be presented: Till, at one corner of the cliffe, about the Horizon, the Moone began to shew, and rising, a Satyre was seeme (by her light) to put forth his head, and call.*

SATYRE. I.

<sup>a</sup> CHAOMIS, <sup>b</sup> MNASYL? None appeare?

See you not, who riseth here?

<sup>c</sup> You saw SILENVS, late, I feare!

I'le prone, if this can reach your eare.

<sup>a b</sup> They are the names of two yong Satyres, I find in *Virg. Eclog. 6.* that took *Silvius* sleeping; who is faine to see the *Pedagogue of Narcissus*: As the Satyre is his *Cyllus* or, or

Play-fellowes. So doth *Diodor. Siculus, Symonius, Julian.* in *Cesarib.* report them. <sup>c</sup> A prouerbiall speech, when they will take one the other of drinking, or sleepest, alluding to that former place, in *Virg. Sil. Chromis & Mnasyllus in antra Silenium, pueri, somno videri iacentem, In flatum besterno venas, ut temper lactis.*

*He wound his Cornet, and thought himselfe answer'd; but was deceiv'd by the Echo.*

O, you wake then: Come away,  
Times be short, are made for play;  
The hum'rous Moone too will not stay:  
What doth make you thus delay?

<sup>d</sup> Hath his tankard touch'd your braine?  
Sure, they'ar false asleepe againe  
Or I doubt it was the vaine  
Echo, did me entertaime.

<sup>d</sup> *Silenus* is euery where made a louer of wine, as in *Cyclope Eurip.* and known by that notable ensigne, his tankard out of the same place of *Virg. Et grauis atris pendebat cantarus ansa.* As also out of that famous piece of sculpture, in a little gem or piece of *Tassey*, obseru'd by *Monsieur Causabon*, in his tract *de Saty-*

*rica poesi*, from *Kassius Bagarius* wherein is described the whole manner of the Scene, and chere, of *Bacchus*, with *Silenus*, and the Satyres. An elegant an curious antiquitie, both for the subtiltie and labour where, in so small a compasse, (to vie his words) there is *Rerum, Personarum, Actionum plane stupenda varietas.*

Prone againe. I thought 'twas thee  
Idle Nymph, I pray thee, bee  
Modest, and not follow me:  
<sup>e</sup> I nor loue my selfe, nor thee.

{ He wound the second  
time, and found it. }

<sup>e</sup> Respecting that knowne fable of *Echo's* following *Narcissus*, and his selfe-Loue.

*Here he wound the third time, and was answer'd by another Satyre, who likewise shewed himselfe. To which he spoke*  
I, this found I better know

List 'I would I could heare mo

*At this they came running forth severally, from diuers parts of the Rocke, leaping, and making antique action, and gestures, to the number of tenne; some*

Nnnn 2

of



# OBERON, THE FAERY PRINCE.

## A MASQVE of Prince HENRIES.

**T**He first face of the Scene appeared all obscure, & nothing perceiu'd but a darke Rocke, with trees beyond it ; and all wildnesse, that could be presented : Till, at one corner of the cliffe, aboue the Horizon, the Moone began to shew, and rising, a Satyre was seene (by her light) to put forth his head, and call. 5

### SATYRE I.

**<sup>a</sup>C**HROMIS, <sup>b</sup>MNASYL? None appeare?  
See you not, who riseth here?  
<sup>c</sup>You saw SILENVVS, late, I feare!  
I'le proue, if this can reach your eare.

<sup>a b</sup> They are the names of two yong Satyres, I find in *Vir. Eclog. 6.* that took <sup>10</sup> Silenus sleeping ; who is

fain'd to bee the *Pædagoge* of *Bacchus* : As the *Satyres* are his *Collusores*, or *Play-fellowes*. So doth *Diodor. Siculus, Synesius, Julian. in Cæsariib.* report them. <sup>c</sup>A prouerbiall speech, when they will taxe one the other of drinking, or sleepinesse ; alluding to that former place, in *Virgil. Chromis & Mnasyllus in antro Silenum, pueri, somno videre iacentem, Inflatum hesternovenas, ut semper, Iaccho.*

*He wound his Cornet, and thought himselfe answer'd ;  
but was deceiu'd by the Echo.*

O, you wake then : Come away,  
Times be short, are made for play ;  
The hum'rous Moone too will not stay :  
What doth make you thus delay ?  
<sup>d</sup>Hath his tankard touch'd your braine ?  
Sure, they'ar falne asleepe againe :

15

<sup>d</sup> Silenus is euery where made a louer of wine, as in *Cyclope.*

6 SATYRE] SATYRE. Ff 7 note 'ab.' in *Cæsariib.* in *Cæsariib.*  
F2 9 note 'c.' in *Virgil*] in *Virgil* Ff Inflatum F2 : In flatum Ff  
semper, F2 : semper Ff 17 note 'd.' in *Cyclope*] in *Cyclope* Ff

*Eurip.* and known by that notable en-  
signe, his tan-

Or I doubt it was the vaine

Echo, did me entertaïne.

kard: out of the same place of *Virg. Et grauis attrita pendebat cantharus ansa*. As also out of that famous piece of sculpture, in a little gem or piece of *Iasper*, obseru'd by *Monsieur Caussabon*, in his tract *de Satyricâ poeti*, from *Rascasius Bagarrius*: wherein is described the whole manner of the *Scene*, and *Chori*, of *Bacchus*, with *Silenus*, and the *Satyres*. An elegant and curious antiquitie, both for the subtiltie and labour: where, in so small a compasse, (to vse his words) there is *Rerum, Personarum, Actionum plane stupenda varietas*.

Proue againe. I thought 'twas shee. { *He wound the second*

Idle Nymph, I pray thee, bee { *time, and found it.* }

Modest, and not follow me:

<sup>e</sup> I nor loue my selfe, nor thee.

<sup>e</sup> Respecting that knowne fable of *Echo's* following *Narcissus*; and his selfe-*Loue*.

*Here he wound the third time, and was answer'd by another Satyre, who likewise shewed himselfe. To which he spoke.*

I, this sound I better know:

List! I would I could heare mo.

*At this they came running forth seuerally, from diuers  
30 parts of the Rocke, leaping, and making antique action, and  
gestures, to the number of tenne; some of them speaking, some  
admiring: And amongst them a SILENE, who is euer the  
Præfect of the SATYRES, and so presented in all their  
Chori, and meetings.*

35

SATYRE 2.

Thanke vs, and you shall doe so.

SATYRE 3.

I, our number soone will grow.

SATYRE 2.

<sup>a</sup> In the pomps of *Dionysus*, <sup>40</sup> or *Bacchus*, to

See <sup>a</sup> SILENVS!

euery Companie of *Satyres*, there was stil giuen a *Silene*, for their our-seer, or *gouverneur*. And in that which is describ'd by *Athenæus*, in his fifth Booke, *Bini Sileni non semel commemorantur, qui totidem plurium Satyrorum gregibus præsunt. Erant enim eorum Epistatae, Præsules, & Coryphæi, propter grandem ætatem. He was also purpureo pallio vestitus, cum albis soleis, & petasatus, aureum caduceum paruum ferens. Vid. Athenæ. Deipnos. lib. 5. de pompa Ptolomææ.*

17 note 'd' (cont). and curious *Re*, F2: an curious F1 24 I nor] I not 1716, W 30 action] actions F2 35 SATYRE] SATYRE. F1 (so after 37, 39, 41, 56) 40 note 'a.' *Dionysus*] *Dyonysius* Ff fifth] fifth F2 *Deipnos.*] *Deignos* F1: *Dipnos* F2 lib. 5.] lib. 6. F2 *præsunt* Editor: *præsint* Ff *petasatus*, F2: *petasatus* F1 *Ptolomææ*] *Ptolomæiæ* F1: *Ptolomæiæ* F2

## SATYRE 3.

CERCOPS, too!

## SATYRE 4.

Yes. What is there now to doe?

## SATYRE 5.

Are there any *Nymphes* to woo?

## SATYRE 4.

b If there bee, let mee haue two.

## SILENVS.

c Chaster language. These are nights  
Solemne, to the shining rites  
Of the *Fayrie* Prince, and Knights:  
While the Moone their *Orgies* lights.

## SATYRE 2.

Will they come abroad, anon?

## SATYRE 3.

Shall wee see yong OBERON?

## SATYRE 4.

Is hee such a princely one,  
As you speake him long ago?

## SILENVS.

*Satyres*, he doth fill with grace,  
Euery season, eu'ry place;  
Beautie dwels, but in his face:  
d H(e)'s the height of all our race.

*Silenus*, was nothing of this petulance, and lightnesse; but on the contrarie, all grauitie, and profound knowledge, of most secret mysteries. Insomuch as the most learned of Poets, *Virgil*, when he would write a Poeme of the beginnings, and hidden nature of things, with other great Antiquities, attributed the parts of disputing them, to *Silenus*, rather than any other. Which whosoever thinkes to bee easily, or by chance, done by the most prudent writer, will easily betray his owne ignorance, or folly. To this see the testimonies of *Plato*, *Synesius*, *Herodotus*, *Strabo*, *Philostatus*, *Tertullian*, &c. d Among the ancients, the kind, both of the *Centaures*, and *Satyres*, is confounded; and common with eyther. As sometimes the *Satyres* are said to come of the *Centaures*, and againe the *Centaures* of them. Eyther of them are διδυεύς, but after a diuers manner. And *Galen* obserues out of *Hippocrat*. Comment. 3. in 6. *Epideimi(c)* or: that both the *Athenians* and *Ionians*, call'd the *Satyres* φήρας, or φηρέας; which name the *Centaures* haue with *Homer*: from whence, it were no vnlikely coniecture, to thinke our word *Faeries* to come. *Viderint Critici*.

48 note 'b.' φιλοκερτόμους F2: φιλοκερτόμους F1 αικυνισται] αικυνισται Ff ἀπό] από F1: από F2 65 note 'd.' διδυεύς Editor: διφός F1: διφός F2

45

b The nature of the *Satyres* the wise *Horace* express'd wel, in the word, when hee called them *Risores* & *Dicaces*, as the *Greece* Poets, *Nonnus*, &c. stile them φιλοκερτόμους.

50

55

*Nec solum dicaces, sed & promi in venem, & saltatores assidui & credebantur, & fingeantur.*

Vnde *Satyr*-ica saltatio, quæ αἰκνῆς dicebatur, & à quâ *Satyr*i ipsi αἰκνῆστοι.

60

Vel à *Sicino* inuentore; vel ἀπὸ τῆς κινήσεως, id est, à motu saltationis *Satyr*orum, qui est concitatus.

65

c But in the



a *Mercurie*,  
who for the  
loue of *Penelope*, while  
she was keep-  
ing her father  
*Icarus* hearsd  
on the moun-  
taine *Tay-  
getan*, turn'd  
himselfe into  
a faire Buck-  
Goat ; with  
whose sports  
and flatteries,

70

Our P A N's father, <sup>a</sup> god of tongue,  
B A C C H V S, though he still be yong,  
P H Œ B V S, <sup>b</sup> when he crowned sung,  
Nor M A R S, <sup>c</sup> when first his armor rung,  
Might with him be nam'd, that day.  
He is louelier, then in May  
Is the Spring, and there can stay,  
As little, as he can decay.

the *nymph* being taken, he begat, on her, *Pan* : who was borne, *capite cornuto, barbâque, ac pedibus hircinis*. As *Homer* hath it, in *Hymnis* : and *Lucian*. in *dialogo Panis & Mercurii*. He was call'd the *Giuer of Grace*, χαριδοτής, φαειρός, καὶ λευκός. *Hilaris*, & *albus*, nitens *Cyllenius alis*. As *Bacchus* was call'd ἄνθιμος, floridus : and *Hebo*, ἀλανυγινε & mollis ætate, semper virens. b *Apollo* is said, after *Iupiter* had put *Saturne* to flight, to haue sung his fathers victorie to the *Harpe*, *Purpureâ togâ decorus*, & *lauro coronatus*, mirificeque deos omnes qui accubuerant, in conuiuio delectauisse. Which *Tibullus*, in lib. 2. *Elegiar.* points to. Sed nitidus, pulcerg, veni. Nunc indue vestem Purpuream, longas nunc bene nocte comas. Qualem te memorant Saturno rege fugato Victoris laudes tunc cecimisse Iouis. c He was then louely, as being not yet stayn'd with blood, and call'd χρυσοπήληξ ἄρης, quasi aureum flagellum (vel rectius) auream galeam habens.

## CHORVS.

75 O, that he would come away !

## SATYRE 3.

d In *Iulius Pollux*, lib. 4. cap. 19. in that part, which he entitles *de Satyricis*

<sup>d</sup> Grandsire, we shall leaue to play  
With <sup>e</sup> L Y Œ V S now ; and serue  
Only O B' R O N ?

*personis*, we reade, that *Silenus* is called πάππος, that is, *auus*, to note his great age : as amongst the comick persons, the reuerenced for their yeares, were called πάπποι : and with *Iulian*, in *Cæs. Bacchus*, when he speakes him faire, calls him παππίδιον. e A name of *Bacchus*, *Lyæus*, of freeing mens mindes from cares : παρὰ τὸ λύω, soluo.

80

## SILENVS.

Hee'le deserue  
All you can, and more, my boyes.

## SATYRE 4.

Will he giue vs prettie toyes,  
85 To beguile the girles withall ?

66 note 'a.' *hircinis*. F2: *hircints* F1 λευκός F2: λονκός F1 ἄνθιμος  
Editor ἄνθιμος Ff Hebo] Query ἡβών (or Ἡβών) 69 note 'c.' χρυσοπήληξ  
Editor: χρυσοπήληξ Ff ἄρης F2: ἄρης F1 72 stay.] stay' Ff  
77 note 'd.' πάπποι F2: παπποι F1 παππίδιον] παππίδιον Ff 78 note  
e. παρὰ τὸ] Query, παρὰ τοῦ.

SATYRE 3.

And to make 'hem quickly fall ?

SILENVS.

Peace, my wantons : he will doe  
More, then you can ayme vnto.

90

SATYRE 4.

Will he build vs larger caues ?

SILENVS.

Yes, and giue you yuorie staues,  
When you hunt ; and better wine :

95

SATYRE I.

Then the master of the Vine ?

SATYRE 2.

And rich prizes, to be wunne,  
When we leape, or when we runne ?

100

SATYRE I.

I, and gild our clouen feet ?

SATYRE 3.

Strew our heads with poulders sweet ?

SATYRE I.

105

Bind our crooked legges in hoopes  
Made of shells, with siluer loopes ?

SATYRE 2.

Tie about our tawnie wrists  
Bracelets of the *Fairie* twists ?

110

SATYRE 4.

And, to spight the coy Nymphes scornes,  
Hang vpon our stubbed hornes,  
Garlands, ribbands, and fine poesies ;

115

## SATYRE 3.

Fresh, as when the flower discloses ?

## SATYRE I.

Yes, and stick our pricking eares  
With the pearle that *Tethys* weares.

120

## SATYRE 2.

And to answere all things els,  
Trap our shaggie thighs with bels ;  
That as we do strike a time,  
In our daunce, shall make a chime

125

## SATYRE 3.

Lowder, then the rattling pipes  
Of the wood-gods ;

## SATYRE I.

Or the stripes

\* Of the *Taber* ; when we carrie  
BACCHVS vp, his pompe to varie.

\* *Erat solenne* 130  
*Baccho in*  
*pomp. tene-*  
*rorum more*  
*puerorum ges-*  
*tari à Sileno,*  
*& Satyris,*  
*Bacchis præ-*  
*cedentibus,*  
*quarum una*  
*semper erat*  
*Tympanistria,* 135  
*altera Tibi-*  
*cina, &c. vide*  
*Athenæ.*

## CHORVS.

O, that he so long doth tarrie !

## SILENVS.

See, the rocke begins to ope,  
Now you shall enioy your hope ;  
'Tis about the houre, I know.

*There the whole Scene opened, and within was discover'd*  
*the Frontispice of a bright and glorious Palace, whose gates*  
140 *and walls were transparent. Before the gates lay two Syluanes,*  
*armed with their clubs, and drest in leaues, asleepe. At this,*  
*the Satyres wondering, SILENVS proceeds.*

145

Looke ! Do's not his *Palace* show  
Like another *Skie* of lights ?  
Yonder, with him, liue the knights,

Once, the noblest of the earth,  
 Quick'ned by a second birth ;  
 Who for prowess, and for truth,  
 There are crown'd with lasting youth :  
 And do hold, by *Fates* command, 150  
 Seats of blisse in *Fairie* land.  
 But their guards (me thinks) do sleep !  
 Let vs wake'hem. Sirs, you keepe  
 Proper watch, that thus doe lye  
 Drown'd in sloth. 155

SATYRE I.

They'ha' ne're an eye  
 To wake withall.

SATYRE 2.

Nor sence, I feare ; 160  
 For they sleepe in either eare.

SATYRE 3.

Holla, *Syluanes* ! Sure, they'ar'caues  
 Of sleepe, these ; or els they'ar'graues !

SATYRE 4.

Heare you, friends, who keeps the keepers ? 165

SATYRE I.

They'are the eight & ninth sleepers ?

SATYRE 2.

Shall we crampe 'hem ? 170

SILENVS.

SATYRES, NO.

SATYRE 3.

Would we'had *Boreas* here, to blow  
 Off their leaue coats, and strip 'hem. 175

## S A T Y R E 4.

I, I, I; that we might whip 'hem.

## S A T Y R E 3.

Or, that w(e) had a waspe, or two  
180 For their nostrills.

## S A T Y R E 1.

Hayres will doe  
Euen as well : Take my tayle.

## S A T Y R E 2.

What do'you say t(o)'a good nayle  
185 Through their temples ?

## S A T Y R E 3.

Or an eele,  
In their guts, to make 'hem feele ?

190

## S A T Y R E 4.

Shall wee steale away their beards ?

## S A T Y R E 3.

For P A N S goat, that leads the herds ?

## S A T Y R E 2.

Or trie, whether is more dead,  
195 His club, or the'others head ?

## S I L E N V S.

Wags, no more : you grow too bold.

## S A T Y R E 1.

I would faine, now, see 'hem rol'd  
200 Downe a hill, or from a bridge  
Headlong cast, to break their ridge-  
Bones : or to some riuier take 'hem ;  
Plump : and see, if that would wake 'hem.

205

## S A T Y R E 2.

There no motion, yet, appears.

179 we had] w'had *Fr* : we' had *Fz*

196 head?] head. *Ff*

## S I L E N V S.

Strike a charme into their eares.

*At which the Satyres fell sodainely into this catch.*

Buz, quoth the blue Flie, 210

Hum, quoth the Bee :

Buz, and hum, they crie,

And so doe wee.

In his eare, in his nose,

Thus, doe you see ? 215

He eat the dormouse,

Else it was hee.

*The two Syluanes starting vp amazed, and betaking themselves to their armes, were thus question'd by S I L E N V S.*

How now, *Syluanes* ! can you wake ? 220

I commend the care you take

I' your watch. Is this your guise

To haue both your eares, and eyes

Seal'd so fast ; as these mine *Elues*

Might haue stolne you, from your selues ? 225

## S A T Y R E 3.

We had thought we must haue got

Stakes, and heated 'hem red-hot,

And haue bor'd you, thr(o)ugh the eies

(With the \* *Cyclops*) e're you'd rise.

230 \* *Vid. Cyc.  
Euripid. ubi  
Satyri Vlyssi  
auxilio sunt  
ad amburen-  
dum oculum  
Cyclopi.*

## S A T Y R E 2.

Or haue fetch'd some trees, to heaue

Vp your bulkes, that so did cleaue

To the ground, there.

## S A T Y R E 4.

235

Are you free

Yet of sleepe, and can you see

Who is yonder vp, aloofe ?

215 *They tickle them.* add. G  
230 note \*. *sunt] sint* Ff

229 haue bor'd] hauebor'd *Fr*

## SATYRE I.

240 Be your eyes, yet, Moone-proofe ?

## SYLVANE.

*Satyres*, leaue your petulance ;  
 And goe friske about, and dance ;  
 Or else raile vpon the moone :  
 245 Your expectance is too soone.  
 For before the second cock  
 Crow, the gates will not vnlock.  
 And, till then, we know we keepe  
 Guard enough, although we sleepe.

250 SATYRE I.

Say you so ? then let vs fall  
 To a song, or to a brawle :  
 Shall we, grand-sire ? Let vs sport,  
 And make expectation short.

255 SILENVS.

Doe, my wantons, what you please.  
 Ile lie downe, and take mine ease.

## SATYRE I.

260 Brothers, sing then, and vpbraid  
 (As we vse) yond' seeming maid.

## SONG.

**N**Ow, my cunning lady ; Moone,  
 Can you leaue the side, so soone,  
 Of the boy, you keepe so hid ?  
 265 Mid-wife I v n o sure will say,  
 This is not the proper way  
 Of your palenesse to be rid.  
 But, perhaps, it is your grace  
 To weare sicknesse i' your face,  
 270 That there might be wagers laid,  
 Still, by fooles, you are a maid.

Come, your changes ouerthrow  
 What your looke would carry so ;  
 Moone, confesse then, what you are.  
 And be wise, and free to vse 275  
 Pleasures, that you now doe loose ;  
 Let vs *Satyres* haue a share.  
 Though our forms be rough, & rude,  
 Yet our acts may be endew'd  
 With more vertue : Euery one 280  
 Cannot be E N D Y M I O N.

*The song ended: They fell sodainely into an antique dance, full  
 of gesture, and swift motion, and continued it, till the crow-  
 ing of the cock: At which they were interrupted by*  
 S I L E N V S. 285

S I L E N V S.

S Tay, the cheerefull *Chanticleere*  
 Tells you, that the time is neere :  
 See, the gates alreadie spread !  
 Euery *Satyre* bow his head. 290

*There the whole palace open'd, and the nation of Faies were  
 discover'd, some with instruments, some bearing lights ;  
 others singing ; and within a farre off in perspectiue, the  
 knights masquers sitting in their seuerall sieges : At the  
 further end of all, O B E R O N, in a chariot, which to a lowd 295  
 triumphant musique began to moue forward, drawne by two  
 white beares, and on either side guarded by three Syluanes,  
 with one going in front.*

S O N G.

M Elt earth to sea, sea flow to ayre, 300  
 And ayre flie into fire,  
 Whilst we, in tunes, to A R T H V R S chayre  
 Beare O B E R O N S desire ;  
 Then which there nothing can be higher,  
 Saue I A M E S, to whom it flyes : 305  
 But he the wonder is of tongues, of eares, of eyes.



Who hath not heard, who hath not seene,

Who hath not sung his name ?

The soule, that hath not, hath not beene ;

310 But is the very same

With buried sloth, and knowes not fame,

Which doth him best comprise :

For he the wonder is of tongues, of eares, of eyes.

By this time, the chariot was come as far forth as the face of  
315 the scene. And the Satyres beginning to leape, and expresse  
their ioy, for the vn-used state, and solemnitie, the formost  
Syluane began to speake.

#### S Y L V A N E.

320 **G**ive place, and silence ; you were rude too late :  
This is a night of greatnesse, and of state ;

Not to be mixt with light, and skipping sport :

A night of homage to the *British* court,

And ceremony, due to *ARTHR*'s chaire,

From our bright master, *OBERON* the faire :

325 Who, with these knights, attendants, here preseru'd

In *Faery* land, for good they haue deseru'd

Of yond' high throne, are come of right to pay

The annuall vowes ; and all their glories lay

At(s) feet, and tender to this only great,

330 True maiestie, restored in this seate :

To whose sole power, and magick they doe giue

The honor of their being ; that they liue

Sustayn'd in forme, fame, and felicitie,

From rage of fortune, or the feare to die.

335

#### S I L E N V S.

**A**nd may they well. For this indeed is hee,

My boyes, whom you must quake at, when you see.

He is aboue your reach ; and neither doth,

Nor can he thinke, within a *Satyres* tooth :

Before his presence, you must fall, or flie. 340  
 He is the matter of vertue, and plac'd high.  
 His meditations, to his height, are euen :  
 And all their issue is a kin to heauen.  
 He is a god, o're kings ; yet stoupes he then  
 Neerest a man, when he doth gouerne men ; 345  
 To teach them by the sweetnesse of his sway,  
 And not by force. H(e)'is such a king, as thay,  
 Who'are tyrannes subiects, or ne're tasted peace,  
 Would, in their wishes, forme, for their release.  
 'Tis he, that stayes the time from turning old, 350  
 And keepes the age vp in a head of gold.  
 That in his owne true circle, still doth runne ;  
 And holds his course, as certayne as the sunne.  
 He makes it euer day, and euer spring,  
 Where he doth shine, and quickens euery thing 355  
 Like a new nature : so, that true to call  
 Him, by his title, is to say, Hee's all.

S Y L V A N E.

I Thanke the wise S I L E N V S, for this prayse.  
 I Stand forth, bright *Faies*, and *Elues*, and tune your layes 360  
 Vnto his name : Then let your nimble feet  
 Tread subtle circles, that may alwayes meet  
 In point to him ; and figures, to expresse  
 The grace of him, and his great emprise.  
 That All, that shall to night behold the rites, 365  
 Perform'd by princely O B E R O N, and these knights,  
 May, without stop, point out the proper hayre  
 Design'd so long to A R T H V R S crownes, and chayre.

*The S o n g, by two Faies.*

1. S Eeke you maiestie, to strike ? 370  
 Bid the world produce his like.
2. Seeke you glorie, to amaze ?  
 Here, let all eyes stand at gaze.

359 Thanke] Thanke, *F1*: Thank *F2* this] his *F2* 364 emprise]  
 Emperesse *F2*

- 375      1.) Seeke you wisdom, to inspire ?  
           2.) Touch, then, at no others fire.  
           1. Seeke you knowledge, to direct ?  
               Trust to his, without suspect.  
           2. Seeke you pietie, to lead ?  
               In his foot-steps, only, tread.  
 380      CHO. } Euery vertue of a king,  
               } And of all, in him, we sing.

*Then, the lesser Faies dance forth their dance ; which ended,  
 a full song followes, by all the voyces.*

## S O N G.

- 385      THe solemne rites are well begunne ;  
           And, though but lighted by the moone,  
           They shew as rich, as if the sunne  
               Had made this night his noone.  
           But may none wonder, that they are so bright,  
 390      The moone now borrowes from a greater light :  
               Then, princely OBERON,  
               Goe on,  
           This is not euery night.

*There OBERON, and the knights dance out the first masque-  
 395      dance : which was follow'd with this song.*

## S O N G.

- N Ay, nay,  
           You must not stay,  
           Nor be weary, yet ;  
 400      This 's no time to cast away ;  
           Or, for *Faies* so to forget  
           The vertue of their feet.  
           Knottie legs, and plants of clay  
           Seeke for ease, or loue delay.  
 405      But with you it still should fare  
           As, with the ayre of which you are.

*After which, they danced forth their second masque-dance, and were againe excited by a song.*

S O N G.

1. **N**Or yet, nor yet, O you in this night blest, 410  
Must you haue will, or hope to rest.
2. If you vse the smallest stay,  
You'll be ouertane by day.
1. And these beauties will suspect  
That their formes you doe neglect, 415  
If you doe not call them forth :
2. Or that you haue no more worth  
Then the course, and countrey *Faery*,  
That doth haunt the harth, or dairy.

*Then follow'd the measures, coranto's, galliards, &c. till 420*  
*P H O S P H O R V S, the day-starre, appear'd, and call'd*  
*them away ; but first they were inuited home, by one of the*  
*Syluanes, with this song.*

S O N G.

- G**Entle knights, 425  
Knowe some measure of your nights.  
Tell the high-grac'd O B E R O N,  
It is time, that we were gone.  
Here be formes, so bright, and aery,  
And their motions so they vary 430  
As they will enchant the *Faery*,  
If you longer, here, should tarry.

P H O S P H O R V S.

**T**O rest, to rest ; The *Herald* of the day,  
Bright P H O S P H O R V S commands you hence ; Obay. 435  
The *Moone* is pale, and spent ; and winged night  
Makes head-long haste, to flie the mornings sight :  
Who, now, is rising from her blushing warres,  
And, with her rosie hand, puts backe the starres.

440 Of which my selfe, the last, her harbinger,  
 But stay, to warne you, that you not defer  
 Your parting longer. Then, doe I giue way,  
 As night hath done, and so must you, to day.

*After this, they danc'd their last dance, into the worke. And*  
 445 *with a full song, the starre vanish'd, and the whole machine*  
*clos'd.*

## SONG.

O Yet, how early, and before her time,  
 The enuious *Morning* vp doth clime,  
 450 Though shee not loue her bed !  
 What haste the iealous *Sunne* doth make,  
 His fiery horses vp to take,  
 And once more shew his head !  
 Lest, taken with the brightnesse of this night,  
 455 The world should wish it last, and neuer misse his light.

445 *the starre]* *starre* Re : *straight* F2

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LOVE FREED FROM IGNORANCE  
AND FOLLY

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## THE TEXT

First printed in the Folio of 1616 on signatures Nnnn 6 verso to Oooo 3 recto, pages 984-9. Only the chief readings of the reset pages, the outer forme of Oooo 3 and 4, are recorded. In line 375 we have adopted Swinburne's conjecture 'airy music' for 'angry music'. Francis Cunningham defended 'angry' with a reference to the stormier phases of Timotheus' music in *Alexander's Feast*, but the 'rattling peal of thunder', which he quotes, is not the effect required for the Muses' Priests and Graces to 'goe to rest'.

# A MASQUE OF HER MAIESTIES.

## LOVE FREED FROM IGNORANCE and FOLLY.

*SO soone as the Kings Maiestie was set, and in expectation, there was heard a strange Musique of wilde Instruments. To which a SPHYNX came forth dauncing, leading LOVE bound.*

*SPHYNX leading LOVE bound.*

Come sir TYRANNE, lordly LOVE,  
You that awe the gods aboue,  
As their creatures, here below,  
With the scepter, call'd your bow;  
And doe all their forces beare  
In the quiuer, that you weare,  
Whence no sooner you doe draw  
Forth a shaft, but is a law:  
Now, they shall not need to tremble,  
When you threaten, or dissemble,  
Any more; And, though you see  
Whom to hurt, you ha' not free  
Will, to act your rage. The bands  
Of your eyes, now tye your hands.  
All the Triumphs, all the spoiles  
Gotten by your artes, and toiles,  
Ouer foe, and ouer friend,  
O're your mother, here must end.  
And you, now, that thought to lay  
The world wast, must be my pray.

5 By this  
Sphinx was  
vnderstood  
Ignorance,  
who is alwaies  
the enemie of  
Love, &  
Beauty, and  
lyes still in  
wait to en-  
trap them.  
10 For which,  
Antiquitie  
hath giuen her  
the vpper  
parts, and  
face of a  
woman: the  
nether parts  
15 of a Lion, the  
wings of an  
Eagle to  
shewe her  
fiercenesse, &  
swiftnesse to  
euill, where  
shee hath  
power.  
20

25



## L O V E.

CRuell S P H Y N X, I rather striue  
 How to keepe the world aliuie,  
 And vphold it ; without mee,  
 30 All againe would *Chaos* bee.  
 Tell me, *Monster*, what should moue  
 Thy despight, thus, against L O V E ?  
 Is there nothing faire, and good,  
 Nothing bright, but burns thy blood ?  
 35 Still, thou art thy selfe, and made  
 All of practice, to inuade  
 Clearest bosomes. Hath this place  
 None will pittie C v P I D S case ?  
 Some soft eye, (while I can see  
 40 Who it is, that melts for mee)  
 Weepe a fit. Are all eyes here  
 Made of marble ? But a teare,  
 Though a false one ; It may make  
 Others true compassion take.  
 45 I would tell you all the storie  
 If I thought you could be sorie.  
 And, in truth, ther's none haue reason,  
 Like your selues, to hate the treason.  
 For it practis'd was on beautie,  
 50 Vnto whom L O V E owes all dutie.  
 Let your fauour but affright  
 S P H Y N X here, I shall soone recite  
 Euery passage, how it was.

## S P H Y N X.

55 D Oe, Ile laugh, or cry alas.  
 Thinks poore L O V E, can Ladies looks  
 Saue him from the S P H Y N X E S hookes ?

L O V E.

**N**O, but these can witnesse beare  
 Of my *candor*, when they heare 60  
 What thy malice is ; or, how  
 I became thy captiue now :  
 And it is no small content,  
 Falling, to fall innocent.  
 Know, then, all you *Glories* here, 65  
 In the vtmost East there were  
 Eleuen Daughters of the morne.  
 Ne're were brighter Beuy borne,  
 Nor more perfect beauties seene.  
 The eldest of them was the Queene 70  
 Of the Orient, and 'twas sed,  
 That shee should with *Phæbus* wed.  
 For which high-vouchsafed grace,  
 He was lou'd of all their race.  
 And they would, when he did rise, 75  
 Doe him earely sacrifice  
 Of the rich, and purest gumme,  
 That from any plant could come ;  
 And would looke at him as farre  
 As they could discerne his carre : 80  
 Griewing, that they might not euer  
 See him ; and when night did seuer  
 Their aspects, they sate and wept  
 Till he came, and neuer slept :  
 In so much, that at the length 85  
 This their feruour gate such strength,  
 As they would a iourney proue,  
 By the guard, and ayde of L O V E,  
 Hither to the farthest West :  
 Where, they heard, as in the East, 90  
 He a Palace, no lesse bright,  
 Had, to feast in every night

63 is *om. Re* content, *F2* : content ; *Fr*  
 75 rise, *F2* : rise *Fr*

68 Beuy] Beuies *F2*

With the Ocean, where he rested  
Safe, and in all state inuested.

I, that neuer left the side

Of the faire, became their guide.

But behold, no sooner landing

<sup>a</sup> On this Ile, but this commanding

95

<sup>a</sup> The meaning  
of this is, that  
these Ladies  
being the per-  
fect issue  
of Beautie,

and all worldly grace, were carried by *Loue* to celebrate the Maiestie, and wisdome of the King, figur'd in the Sunne, and seated in these extreme parts of the world ; where they were rudely receiued by Ignorance, on their first approach, to the hazard of their affection, it being her nature to hinder all noble actions ; but that the *Loue* which brought them thither, was not willing to forsake them, no more then they were to abandon it, yet was it enough perplex'd, in that the monster ignorance still couets, to enwrap it selfe in darke, and obscure tearmes, and betray that way, whereas true loue affects to expresse it selfe, with all clearenesse, and simplicitie.

Monster S P H Y N X, the enemy

100

Of all actions great, and high,

Knowing, that these rites were done

To the wisdome of the sunne,

From a cliffe surpriz'd them all.

And, though I did humbly fall

105

At her lions feete, and pray'd

As shee had the face of mayd,

That shee would compassion take

Of these ladies, for whose sake

L o v E would giue himselfe vp ; shee,

110

Swift to euill, as you see

By her wings, and hooked hands,

First did take my offred bands,

Then, to prison of the night,

Did condemne those sisters bright,

115

There, for euer to remaine,

'Lesse they could the knot vn-straine

Of a riddle, which shee put

Darker, then where they are shut :

Or, from thence, their freedoms proue

120

With the vtter losse of L o v E.

They vnwilling to forego

One, who had deserued so

Of all beautie, in their names,  
Were content to haue their flames  
Hid in lasting night, e're I  
Should for them vntimely die. 125

I, on th'other side, as glad  
That I such aduantage had  
To assure them mine, engag'd  
Willingly my selfe, and wag'd 130  
With the monster, that if I  
Did her riddle not vntie,  
I would freely giue my life  
To redeeme them, and the strife.

S P H Y N X. 135

Ha'you said, Sir? will you try,  
Now, your knowne dexterity?  
You presume, vpon your artes,  
Of tying, and vntying hearts:  
And it makes you confident;  
But, anone, you will repent. 140

L O V E.

No, S P H Y N X, I do not presume,  
But some little heart assume  
From my Iudges heere, that sit  
As they would not loose L o v e yet. 145

S P H Y N X.

You are pleasant, Sir, 'tis good.

L O V E.

L o v e do's often change his mood. 150

S P H Y N X.

I shall make you sad agen.

L O V E.

I shall be the sorier, then.

155

S P H Y N X.

Come, Sir, lend it your best eare.

L O V E.

I begin t(o)' haue halfe a feare.

S P H Y N X.

160

First, *Cupid*, you must cast about  
 To find a world the world without,  
 Wherein what's done, the eie doth doe ;  
 And is the light, and treasure too.  
 This eye still moues, and still is fixed,  
 165 And in the powers thereof are mixed  
 Two contraries ; which Time, till now,  
 Nor Fate knew where to ioyn, or how.  
 Yet, if you hit the right vpon,  
 You must resolute these, all, by on.

170

L O V E.

S P H Y N X, you are too quick of tongue :  
 Say't againe, and take me'along.

S P H Y N X.

175

I say, you first must cast about  
 To finde a world, the world without.

L O V E.

I say, that is alreadie done,  
 And is the new world i' the Moone.

S P H Y N X.

180

*Cupid*, you doe cast too farre ;  
 This world is neerer by a starre.  
 So much light Ile giue you to't.

L O V E.

185

Without a Glasse ? Well, I shall do't.  
 Your world's a Lady, then ; each creature  
 Humane, is a world in feature,  
 Is it not ?

166 Time] time Ff (so 226)  
 then, F1

169 on] one F2  
 186 feature, F2: feature. F1

185 then ; F2:

S P H Y N X.

Yes, but finde out  
A world you must, the world without. 190

L O V E.

Why, if her seruant be not here,  
She doth a single world appeare  
Without her world.

S P H Y N X. 195

Well, you shall runne.

L O V E.

Nay, S P H Y N X, thus far is wel begunne.

S P H Y N X.

Wherein what's done, the eye doth doe, 200  
And is the light, and treasure too.

L O V E.

That's cleare as light ; for wherein lies  
A Ladies power, but in her eyes ?  
And not alone her grace, and power, 205  
But oftentimes, her wealth, and dower.

S P H Y N X.

I spake but of an eye, not eyes.

L O V E.

A one-eyd Mistresse that vnties. 210

S P H Y N X.

This eye still moues, and still is fixed.

L O V E.

A rolling eye, that, natiue there,  
Yet throws her glaunces euery where ; 215  
And, being but single, faine would doo  
The offices, and artes of two.

## S P H Y N X.

220 And in the powers thereof are mixed  
Two contraries.

## L O V E.

That's smiles, and teares,  
Or fire, and frost ; For either beares  
Resemblance apt.

225 S P H Y N X.

Which Time, till now,  
Nor Fate knew where to ioyne, or how.  
How now, C V P I D ? at a stay ?  
Not another word, to say ?  
230 Doe you finde by this, how long  
You haue beene at a fault, and wrong ?

## L O V E.

S P H Y N X, it is your pride, to vex  
Whome you deale with, and perplex  
235 Things most easie : Ignorance  
Thinkes she doth her selfe aduance,  
If of problemes cleare, shee make  
Riddles, and the sense forsake,  
Which came gentle from the Muses,  
240 Till her vttring, it abuses.

## S P H Y N X.

Nay, your rayling will not saue you :  
C V P I D, I of right must haue you.  
Come my fruitfull issue forth,  
245 Dance, and shew a gladnesse, worth  
Such a captiue, as is L O V E,  
And your mothers triumph proue.

*The Follies dance, which were twelue shee-fooles.*

S P H Y N X.

N<sup>O</sup>w, <sup>b</sup> go take him vp, & beare him  
To the cliffe, where I wil teare him  
Peece-meale, and giue each a part  
Of his raw, and bleeding heart.

<sup>b</sup> This shewes,  
250 that *Loues* ex-  
positions are  
not alway  
serious, till it  
be diuinely  
instructed ;  
and that

sometimes it may be in the danger of Ignorance and Folly, who are the mother, and issue :  
for no folly but is borne of ignorance.

L O V E.

Ladies, haue your lookes no power  
To helpe L o v e, at such an hower ?  
Will you loose him thus ? adiew,  
Thinke, what will become of you,  
Who shall praise you, who admire,  
Who shall whisper, by the fire  
As you stand, soft tales, who bring you  
Prettie newes, in rimes who sing you,  
Who shall bathe him in the streames  
Of your blood, and send you dreames  
Of delight.

255

260

265

S P H Y N X.

Away, goe beare him  
Hence, they shall no longer heare him.

*The Muses Priests : their number twelue : their song,  
to a measure.*

270

G<sup>E</sup>ntle <sup>c</sup> L o v e, be not dismay'd.  
See, the *Muses* pure, and holy,

<sup>c</sup> Here is  
vnderstood  
the power of  
wisdom in

the *Muses* ministers, by which name al that haue the spirit of prophesie are stil'd, and such they  
are that need to encounter Ignorance, and Folly : and are euer readie to assist *Loue* in any  
action of honor, and vertue, and inspire him with their owne soule.

By their Priests haue sent thee ayde  
Against this brood of Folly.

It is true, that S P H Y N X their dame  
Had the sense first from the *Muses*,  
Which in vttring shee doth lame,  
Perplexeth, and abuses.

275

262 you, F2 : you. F1 : you ? W 269 The . . . song] Here the  
*Muses' Priests, in number twelue, advance to his rescue, and sing this Song*  
G 273 thee] thy F2



But they bid, that thou should'st looke  
 280 In the brightest face here shining,  
 And the same, as would a booke,  
 Shall helpe thee in diuining.

## L O V E.

'Tis done, 'tis done. I haue found it out,  
 285 Britayne's the world, the world without.  
 The King's the eye, as we do call  
 The sunne the eye of this great all.  
 And is the light and treasure too ;  
 For 'tis his wisdom all doth doo.  
 290 Which still is fixed in his brest,  
 Yet still doth moue to guide the rest.  
 The Contraries which Time till now  
 Nor Fate knew where to ioyne, or how,  
 Are maiestie, and L O V E ; which there,  
 295 And no where els, haue their true spear.  
 Now S P H Y N X, I'haue hit the right vpon  
 And doe resolute these All by on :  
 That is, that you meant *Albion*.

## P R I E S T S.

'Tis true in him, and in no other,  
 300 L O V E, thou art cleare absolued.  
 Vanish Follies, with your mother,  
 The riddle is resolved.  
 S P H Y N X must flie, when *Phæbus* shines,  
 305 And to ayde of L O V E enclines.

## L O V E.

Appere then you, my brighter charge,  
 And to light your selues enlarge,  
 To behold that glorious starre,  
 310 For whose loue you came so farre,  
 While the monster, with her elues,  
 Do præcipitate themselves.

293 how, F2 : how Fr  
 307 you,] you Ff

305 *Sphinx retires with the Follies.* add G

GRACES.

*Their Song crowning CVPID.*

A Crowne, a crowne for L O V E S bright head, 315  
Without whose happie wit  
All forme, and beautie had beene dead,  
And we had di'd with it.

For what are all the graces  
Without good formes, and faces ? 320

Then *Loue* recieue the due reward  
Those *Graces* haue prepar'd.

CH O. { And may no hand, no tongue, no eie  
{ Thy merit, or their thanks enuie.

*A Dialogue betweene the CHORVS and the GRACES.* 325

W Hat gentle formes are these that moue  
To honour *Loue* ?

They are the bright and golden lights  
That grace his nights.

And shot from *Beauties* eyes, 330

They looke like faire A V R O R A S streames.

They are her fairer daughters beames,  
Who now doth rise.

Then night is lost, or fled away ;  
For where such *Beautie* shines, is euer day. 335

*The Masque daunce followed.*

*That done, one of the PRIESTS alone sung.*

PRIE. { O What a fault, nay, what a sinne  
{ In *Fate*, or *Fortune* had it beene,  
So much beautie to haue lost ! 340  
Could the world with all her cost

313, 314 GRACES . . . CVPID. Here the Graces enter, and sing this Song, crowning Cupid. G 326-35 G divides the song thus: Cho. 326, 327 ; 330, 331 ; 334, 335. Gra. 328, 329 ; 332, 333 330 eyes,] eyes Fr 331 streames.] streames, F2 334 away ; F2 : away Fr

Haue redeem'd it? C H O. { No, no, no.

P R I E. { How so?

345 C H O. { It would *Nature* quite vndoe,  
{ For losing these, you lost her too. .

*The Measures and Reuells follow.*

*Then another of the Priests alone.*

350 H O w neere to good is what is faire !  
Which we no sooner see,  
But with the lines, and outward aire  
Our senses taken be.  
We wish to see it still, and proue,  
What waies wee may deserue,  
We court, we praise, we more then loue.  
355 We are not grieu'd to serue.

*The last Masque-daunce.*

*And after it, this full Song.*

360 W H a t iust excuse had aged *Time*,  
His wearie limbes now to haue eas'd,  
And sate him downe without his crime,  
While euery thought was so much pleas'd !  
For he so greedie to deuoure  
His owne, and all that hee brings forth,  
Is eating euery piece of houre  
365 Some obiect of the rarest worth.  
Yet this is rescued from his rage,  
As not to die by time, or age.  
For beautie hath a liuing name,  
And will to heauen, from whence it came.

*The going out.*

370

NOW, now. Gentle *Loue* is free, and *Beautie* blest  
With the sight it so much long'd to see.  
Let vs the *Muses* P R I E S T S, and G R A C E S goe to rest,  
For in them our labours happie bee.  
Then, then, ayry *Musique* sound, and teach our feet, 375  
How to moue in time, and measure meet :  
Thus should the *Muses* P R I E S T S, and G R A C E S goe to  
rest,  
Bowing to the Sunne, throned in the West.

371 now.] now, *W* 375 ayry] airy *A. C. Swinburne conj.* :  
angry *Ff*: *G* marks a lacuna



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# LOVE RESTORED

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## THE TEXT

First printed in the Folio of 1616 on signatures O o o o 3 recto to 6 recto, pages 989 to 995. Here again we quote only the more important readings of the reset pages. The text of the antimasque has a number of erroneous or questionable readings. In lines 15-16 it reads 'we ha' *neither* Musician to play our tunes, *but* the wild musique here'. The Oxford Dictionary (*s.v.* *Neither*, A. 1. f) notices '*neither* irregularly followed by *and* or *but*' as an obsolete usage, and fully illustrates 'neither . . . and', but for 'but' gives only the following confused passage from Bunyan's *The Pilgrim's Progress*, 2nd edition, 1678, p. 178, 'What a mercy it is that neither thou, but especially I, am not made my self this example'. There is no other example in the text of Jonson of 'neither . . . but', so we have emended it to 'no other . . . but'. In lines 18-20 'See, they ha' thrust him out, at aduventure, humbly beseech your Maiestie to beare with vs', we have marked a new sentence and inserted a 'We' supplied by the 1640 Folio before 'humbly beseech . . .'. In lines 68-9 'Your rude good fellowship must seeke some other spheare for your *admittie*' in Plutus' answer to Robin-Goodfellow's 'I would you would admit some of my feates'. . . . 'Admittie' is accepted by the Oxford Dictionary, which explains it as formed from the verb 'admit' in imitation of 'inquir-y', 'expir-y'. We therefore accept it, but it is a ἀπαξ λεγόμενον, and we suggest that Jonson may have written 'actiuitie' in reference to Robin's feats.

In lines 85-6, 'I would not imitate so Catholique a cockscombe as CORVAT, *and make a case: uses.*' the text is hopelessly corrupt. The 1640 Folio, followed by the Folio of 1692, by Whalley, and at first by Gifford, left out the end of the sentence. But in a note to *Epigram lxxxv* Gifford proposed what is certainly a brilliant conjecture, though there is no proof that it was Jonson's original text, 'and make a case' (i.e. a pair) 'of asses'. Two minor misprints are due to mispunctuation: 'Which, when I was faine to



be' (i.e. an interpreter) 'to my selfe, a *Colossus*, the companie told me, I had *English* enough to carrie me to bed.' (ll. 130-2) and 'PLVRVS, the god of *money*, who ha's stolne LOVE's ensignes; and in his belyed figure, raignes; the world making friendships' . . . (ll. 174-6). For the first passage Whalley proposed 'a Colossus of the company'; as he remarked, this agrees with what immediately follows, 'all the other statues of flesh laugh'd.' We adopt this suggestion in the abbreviated form 'o'.' In the second passage we read 'raignes i' the world'. The same extraordinary misprint appears in *The English Grammar* in the 1640 Folio, Book I, ch. iv, s.v. T. 'T, is sounded with the tongue striking the upper teeth, and hath one constant power, save where it precedeth; and that followed by a *Vowell*; as in *Faction*'—where the correct reading is 'precedeth i'. Jonson must in these two passages have written the downward stroke of the 'i' very lightly for two printers to misread it in this way. In line 10 'our masquing attire on *and attired*' involves needless repetition and is probably a corruption.

## LOVE RESTORED,

In a Masque at Court, by Gentlemen the

KINGS *Servants*.

MASQUERADO.

I Would, I could make 'hem a shew my selfe. In troth, Ladies, I pittie you all. You are here in expectation of a deuice to night, and I am afraid you can doe little else but expect it. Though I dare not shew my face, I can speake 5 truth, vnder a vizard. Good faith, and 't please your Maiestie, Your Masquers are all at a stand; I cannot thinke your Maiestie wil see any shew to night, at least worth your patience. Some two houres since, we were in that forwardnesse, our dances learn'd, our masquing attire on and 10 attired. A prettie fine speech was taken vp o' the Poet too, which if hee neuer be paide for, now, it's no matter; His wit costs him nothing. Vnlesse wee should come in like a Morrice-dance, and whistle our ballat our selues, I know not what we should doe: we ha' no other Musician to play our 15 tunes, but the wild musique here, and the rogue play-boy that acts C V P I D, is got so hoarse, your maiestie cannot heare him, halfe the bredth o' your chayre. See, they ha' thrust him out, at aduenture. <We> humbly beseech your Maiestie to beare with vs. We had both hope and purpose 20 it should haue been better, howsoeuer we are lost in it.

P L V T V S. What makes this light, fether'd vanitie, here? Away, impertinent folly. Infect not this assembly.

M A S. How boy!

P L V T. Thou common corruption of all manners, and 25 places that admit thee.

M A S. Ha' you recouered your voice, to rayle at me?

1 troth,] troth *Ff* 6 vizard. *F2*: vizard, *Fr* 12 it's] its  
*Ff* 13 nothing. Vnlesse] nothing, vnlesse *Fr*: nothing. Unlesse  
*F2* 15 no other *Editor*: neither *Ff* 18 After 'chayre'.  
*Enter Plutus, as Cupid.* G 19 aduenture. We humbly] aduenture,  
humbly *Fr*: adventure. We humbly *F2*

P L V. No, vizarded impudence. I am neither player, nor masquer; but the god himselfe, whose deitie is here  
 30 prophan'd by thee. Thou, and thy like, thinke your selues authoris'd in this place, to all licence of surquedry. But you shall finde, custome hath not so grafted you here, but you may be rent vp, and throwne out as vnprofitable euils. I tell thee, I will haue no more masquing; I will not buy a  
 35 false, and fleeting delight so deare: The merry madnesse of one hower shall not cost me the repentance of an age.

R O B I N-Goodfellow. How! no masque, no masque? I pray you say, are you sure on't? no masque indeede? What doe I here then? Can you tell?

40 M A S. No, faith.

R O B. 'Slight, I'll be gone againe, and there bee no maske; There's a iest. Pray you resolue me. Is there any? or no? A masque?

P L V. Who are you?

45 R O B. Nay, I'll tell you that when I can. Do's any bodie know themselues here, thinke you? I would faine know if there be a maske, or no.

P L V. There is none, nor shall be, sir; do's that satisfie you?

50 R O B. Slight, a fine trick! a piece of *Englands ioy*, this. Are these your court-sports! would I had kept mee to my gambles o' the countrey still, selling of fish, short seruice, shooing the wild mare, or roasting of R O B B I N red-brest. These were better then after all this time no masque: you  
 55 looke at me. I haue recouer'd my selfe, now, for you, I am the honest plaine countrey spirit, and harmelesse: R O B B I N good-fellow, hee that sweepes the harth, and the house cleane, riddles for the countrey maides, and does all their other drudgerie, while they are at hot-cockles: one, that ha's  
 60 discours'd with your court spirits, e're now; but was faine to night to run a thousand hazards to arriue at this place; neuer poore goblin was so put to his shifts, to get in, to see

36 Enter Robin Goodfellow. add G  
 F1: no Masque. Re: no Masque? F2

37 no masque?] no, masque.  
 40 No, faith] No. Faith Ff

nothing. So many thornie difficulties as I haue past, deseru'd the best masque : the whole shop of the *Renells*. I would you would admit some of my feates, but I ha' little 65 hope o' that ifaith, you let me in so hardly.

PLVT. Sir, here's no place for them, nor you. Your rude good fellowship must seeke some other spheare for your admittie.

ROB. Nay, so your stiffe-necked porter told me, at the 70 gate, but not in so good wordes. His staffe spoke somewhat to that boistrous sense : I am sure he concluded all in a nonentry, which made me eene climbe ouer the wall, and in by the wood-yard, so to the tarras, where when I came, I found the okes of the guard more vnmou'd, and one of 'hem, 75 vpon whose arme I hung, shou'd me off o' the ladder, and dropt me downe like an acorne. 'Twas well there was not a sow in the verge, I had beene eaten vp else. Then I heard some talke o' the carpenters way, and I attempted that, but there the wooden rogues let a huge trap-dore fall 80 o' my head. If I had not beene a spirit, I had beene mazarded. Though I confesse I am none of those subtle ones, that can creepe through at a key-hole, or the crackt pane of a windore. I must come in at a dore, which made me once thinke of a trunke ; but that I would not imitate so Catho- 85 lique a cockscombe as CORYAT, and make a case : vses. Therefore I tooke another course. I watch'd what kind of persons the dore most open'd to, and one of their shapes I would belie to get in with. First, I came with authoritie, and said, I was an ingineer, and belong'd to the motions. 90 They ask'd me if I were the fighting beare of last yeere, and laught me out of that, and said, the motions were ceas'd. Then I tooke another figure, of an old tyre-woman : but tyr'd vnder that too, for none of the *masquers* would take note of me, the marke was out of my mouth. Then I pre- 95 tended to be a musician, mary, I could not shew mine instrument, and that bred a discord. Now, there was nothing

69 admittie] Query, actinitie 73 me] me, Ff 80 trap-dore] trap dore  
Fr 82 mazarded] amazed Re 86 CORYAT,] CORYAT. F2 and ... vses.  
om. F2, F3, W : and make a case of asses. G. conj. The text is corrupt.

left for me that I could presently thinke on, but a feather-  
 maker of *black-fryers*, and in that shape I told 'hem, Surely,  
 100 I must come in, let it be opened vnto me : but they all  
 made as light of mee, as of my feathers ; and wonder'd how  
 I could be a *Puritane*, being of so vaine a vocation. I  
 answer'd, We all are *masquers* sometimes : with which they  
 knock'd *hypocrisie* o' the pate, and made roome for a bom-  
 105 bard man, that brought bouge for a countrey lady or two,  
 that fainted, he said, with fasting, for the fine sight since  
 seuen a clock i' the morning. O how it grieu'd me, that I was  
 preuented o' that shape, and had not touch'd on it in time.  
 It lik'd me so well. But I thought I would offer at it yet.  
 110 Mary before I could procure my properties, alarum came,  
 that some o' the whimlen's <had> had too much ; and one  
 shew'd how fruitfully they had watered his head, as hee  
 stood vnder the grices ; and another came out complaining  
 of a cataract, shot into his eyes, by a planet, as hee was  
 115 starre-gazing. There was that deuce defeated. By this  
 time I saw a fine citizens wife, or two, let in ; and that figure  
 prouok'd mee exceedingly to take it : which I had no sooner  
 done, but one o' the *Black-guard* had his hand in my vestrie,  
 and was groping of me as nimbly as the *Christmas* cut-  
 120 purse. He thought he might be bold with me, because I  
 had not a husband in sight to squeake to. I was glad to  
 forgoe my forme, to be rid of his hot steeming affection, it  
 so smelt o' the boyling-house. Fortie other deuices I had,  
 of *Wyre-men*, and the *Chandry*, and I know not what else :  
 125 but all succeeded alike. I offered money too, but that could  
 not be done so priuately, as it durst be taken, for the danger  
 of an example. At last, a troope of strangers came to the  
 doore ; with whome I made my selfe sure to enter : but  
 before I could mixe, they were all let in, and I left alone,  
 130 without, for want of an interpreter. Which, when I was  
 faine to be to my selfe, a *Colossus* <o'> the companie told me,

103 all are] are all F3  
 cataract F1

131 a *Colossus* o' the companie] a *Colossus*, the companie  
 F1 : as a *Colossus*, Re : a *Colossus* of the company W

111 had *Editor*

114 cataract F2 :

I had *English* enough to carrie me to bed ; with which, all the other statues of flesh laugh'd. Neuer, till then, did I know the want of a hooke, and a piece of beefe, to haue baited three or foure o' those goodly wide-mouthes with. 135 In this despaire, when all inuention, and translation too, fayl'd me, I eene went backe, and stucke to this shape you see me in, of mine owne, with my broome, and my candles, and came on confidently, giuing out, I was a part o' the deuce : At which, though they had little to doe with wit ; 140 yet, because some on't might be vs'd here to night, contrarie to their knowledge, they thought it fit, way should be made for me ; and, as it falls out, to small purpose.

P L V T. Iust as much as you are fit for. Away, idle spirit ; and thou, the idle cause of his aduentring hither, vanish with 145 him. 'Tis thou, that art not only the sower of vanities, in these high places, but the call of all other light follies to fall, and feed on them. I will endure thy prodigalitie, nor riots no more ; they are the ruine of states. Nor shall the tyrannie of these nights, hereafter impose a necessitie vpon me, of enter- 150 taining thee. Let 'hem embrace more frugall pastimes. Why should not the thriftie and right worshipfull game of *Post and payre* content 'hem ? Or the wittie inuention of *Noddie*, for *counters* ? or *God make them rich*, at the Tables ? but Masking, and Reuelling ? Were not these Ladies, and their 155 gentlewomen more houswifely employ'd, a dozen of 'hem to a light, or twentie (the more the merrier) to saue charges, i' their chambers, at home, and their old night-gownes, at *Draw-gloues*, *Riddles*, *Dreames*, and other prettie *Purposes*, rather then to wake here, in their flaunting wyres, and tyres, 160 lac'd gownes, embroydred petti-coats, and other taken-vp braueries ? Away, I will no more of these superfluous excesses. They are these make me heare so ill, both in towne and countrey, as I doe : which, if they continue, I shall be the first shall leaue 'hem. 165

MASQ. Either I am verie stupid, or this a reformed CVPID.

144 Away,] Away Fr 149 ruine] ruines Re 153 and payre] and payre Fr 159 Dreames] Dieames Re 162 braueries?] braueries. Fr

R O B. How? do's any take this for C V P I D? the *Loue in Court*?

M A S Q. Yes, is't not hee?

- 170 R O B. Nay then, we spirits (I see) are subtler yet, and somewhat better discoverers. No; it is not he, nor his brother A N T I - C V P I D, the *loue of vertue*, though he pretend to it with his phrase and face: 'Tis that Impostor P L V T V S, the god of *money*, who ha's stolne L O V E's  
175 ensignes; and in his belyed figure, raignes (i') the world, making friendships, contracts, mariages, and almost religion; begetting, breeding, and holding the neerest respects of mankind; and vsurping all those offices in this Age of gold, which L O V E himselfe perform'd in the golden age.  
180 'Tis he, that pretends to tie kingdoms, maintaine commerce, dispose of honors, make all places and dignities arbitrarie from him: euen to the verie countrey, where L O V E's name cannot be ras'd out, he ha's yet gain'd there vpon him, by a prouerbe, insinuating his preeminence, *Not for loue, or*  
185 *money*. There L O V E liues confin'd, by his tyrannie, to a cold Region, wrapt vp in furies like a *Muscovite*, and almost frozen to death: while he, in his enforced shape, and with his rauish'd Armes, walkes as if he were to set bounds, and giue lawes to destinie. 'Tis you, mortalls, that are fooles;  
190 and worthie to be such, that worship him: for if you had wisdom, he had no godhead. He should stinke in the graue with those wretches, whose slaue he was. Contemne him, and he is one. Come, follow me. Ile bring you where you shall find L O V E, and by the vertue of this Maiestie, who  
195 proiecteth so powerfull beames of light and heat through this Hemispeare, thaw his icie fetters, and scatter the darknesse that obscures him. Then, in despite of this insolent and barbarous *Mammon*, your sports may proceed, and the solemnities of the night be complete, without de-  
200 pending on so earthie an idoll.

168 *Court ?] Court. Fr*  
the world *Fr*: rules the world, 1716, W, G  
200 pending on so earthie an idoll.

175 raignes i' the world, *Editor*: raignes;  
184 insinuating his pre-  
eminence *om.* 1716, W, G

P L V T. I, doe; attempt it: 'Tis like to find most necessarie and fortunate euent, whatsoeuer is enterpris'd without my aides. Alas! how bitterly the spirit of *Pouertie* spouts it selfe against my weale, and felicitie! but I feele it not. I cherish and make much of my selfe, flow forth in ease, and delicacie, while that murmures, and starues.

Enter CVPID, in his Chariot, guarded *with the*  
MASQVERS.

S O N G.

O, How came L O V E, that is himselfe a fire, 210  
to be so cold!

Yes, tyran Money quencheth all desire,  
or makes it old.

But here are beauties will reuiue  
L O V E s youth, and keepe his heat aliue: 215  
As often as his Torch here dies,  
He needs but light it at fresh eies.  
Ioy, joy, the more: for in all Courts,  
If L O V E be cold, so are his sports.

C V P I D. 220

I haue my spirits againe, and feele my limmes.

Away with this cold cloud, that dimmes  
My light. Lie there my furies, and charmes,  
L O V E feeles a heat, that inward warmes,  
And guards him naked, in these places, 225  
As at his birth, or 'mongst the Graces.  
Impostor *Mammon*, come, resigne  
This bow and quiuer; they are mine.  
Thou hast too long vsurp'd my rites,  
I now am Lord of mine owne nights. 230  
Be gone, whil'st yet I giue thee leaue.  
When, thus, the world thou wilt deceiue,  
Thou canst in youth and beautie shine,  
Belye a godheads forme diuine,



- 235 Scatter thy gifts, and flye to those,  
 Where thine owne humor may dispose :  
 But when to good men thou art sent,  
 By I o v e's direct commandement,  
 Thou, then, art aged, lame, and blind,  
 240 And canst nor path, nor persons find.  
 Go, honest spirit, chase him hence,  
 T<o>'his caues ; and there let him dispençe,  
 For *murders, treasons, rapes*, his bribes  
 Vnto the discontented tribes ;  
 245 Where, let his heapes grow daily lesse,  
 And he, and they, still want successe.  
 The Maiestie, that here doth moue,  
 Shall triumph, more secur'd by loue,  
 Then all his earth ; and neuer craue  
 250 His aides, but force him as a slaue.  
 To those bright beames I owe my life,  
 And I will pay it, in the strife  
 Of dutie backe. See, here are ten,  
 The spirits of Court, and flower of men,  
 255 Led on by me, with flam'd intents,  
 To figure the ten ornaments,  
 That do each courtly presence grace.  
 Nor will they rudely striue for place,  
 One to preceede the other ; but,  
 260 As *musique* them in forme shall put,  
 So will they keep their measures true,  
 And make still their proportions new,  
 Till all become one *harmonie*,  
 Of *honor*, and of *courtesie*,  
 265 True *valure*, and *urbanitie*,  
 Of *confidence*, *alacritie*,  
 Of *promptnesse*, and of *industrie*,  
*Habilitie*, *Realitie*.  
 Nor shall those graces euer quit your Court :  
 270 Or I be wanting to supply their sport.

DAVNCS.

S O N G.

**T**His motion was of loue begot,  
 It was so ayrie, light, and good,  
 His wings into their feet he shot, 275  
 Or else himselfe into their bloud.  
 But aske not how. The end will proue,  
 That loue 's in them, or they'are in loue.

S O N G.

**H**Aue men beheld the Graces daunce, 280  
 Or seene the vpper Orbes to moue ?  
 So these did turne, returne, aduance,  
 Drawne backe by doubt, put on by loue.  
 And now, like earth, themselues they fixe,  
 Till greater powers vouchsafe to mixe 285  
 Their motions with them. Doe not feare,  
 You brighter planets of this spheare :  
 Not one male heart you see,  
 But rather to his female eyes  
 Would die a destin'd sacrifice, 290  
 Then liue at home, and free.

S O N G.

**G**loue end vnto thy pastimes, L O V E,  
 Before they labors proue :  
 A little rest betweene, 295  
 Will make thy next showes better seene.  
 Now let them close their eyes, and see  
 If they can dreame of thee,  
 Since morning hasts to come in view,  
 And all the morning dreames are true. 300

271 DAVNCES.] *Here the first dance.* G After 278 *Second dance.*  
 G 286 feare,] feare *Fr* After 291 *Third dance.* G



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## A CHALLENGE AT TILT

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## THE TEXT

First printed in the Folio of 1616 on signatures O o o o 6 recto to P p p p 2 verso, pages 995-1000. There is one small press-correction, 'O,' for 'I?' in line 166.

## A Challenge at Tilt, at a Marriage.

*Two CVPIDS striuing the day after the Marriage.*

I.

IT is my right, and I will haue it.

2. By what law or necessitie? pray you come back.

1. I serue the man, and the nobler creature.

2. But I the woman, and the purer; and therefore the 5  
worthier: because you are a handfull aboue mee, doe you  
thinke to get a foot afore mee, sir? No, I appeale to you  
ladies.

1. You are too rude, boy, in this presence.

2. That cannot put modestie into me, to make me come 10  
behind you though, I will stand for mine inches with you,  
as peremptorie as an Ambassador; ladies, your soueraign-  
ties are concern'd in me, I am the wiues page.

1. And I the husbands.

2. How!

15

1. Ha!

2. One of vs must breake the wonder, and therefore, I  
that haue best cause to be assur'd of mine owne truth,  
demand of thee, by what magick thou wear'st my ensignes?  
or hast put on my person? 201. Beware, yong ladies, of this impostor: and mothers,  
looke to your daughters and neeces: A false CVPID is  
abroad: it is I that am the true, who to doe these glad  
solemnities their proper rites, haue beene contented (not  
to put off, but) to conceale my deitie, and in this habit of 25  
a seruant, to attend him, who was yesterday the happy  
*Bridegroom*, in the complement of his nuptials, to make all  
his endeouours, and actions more gracious and louely.2. He tells my tale; he tells my tale: and pretends to  
my act. It was I, that did this for the *Bride*: I am the 30  
true loue, and both this figure, and those armes, are vsurp'd7 sir?] sir: Ff  
assur'd, Ff

11 though,] though; F2

18 assur'd]

by most vnlawfull power : Can you not perceiue it ? Doe  
 I not looke liker a C V R I D then he ? am I not more a  
 child ? Ladies, haue none of you a picture of me in your  
 35 bosome ? is the remembrance of loue banish'd your brests ?  
 Sure, they are these garments that estrange me to you ! If  
 I were naked, you would know me better : No relique of  
 loue left, in an old bosome here ? what should I doe ?

1. My little shaddow is turn'd furious.

40 2. What can I turne other, then a *Furie* it selfe, to see thy  
 impudence ? If I be a shaddow, what is substance ? was it  
 not I that yester-night wayted on the *Bride*, into the nup-  
 tiall chamber, and against the *Bride-groome* came, made her  
 the throne of loue ? Had I not lighted my torches in her  
 45 eyes ? Planted my mothers roses in her cheekes ? were not  
 her eye-browes bent to the fashion of my bow ? and her  
 lookes ready to be loos'd thence, like my shafts ? Had I  
 not rip'ned kisses on her lips, fit for a M E R C V R Y to  
 gather ? and made her language sweeter then his vpon her  
 50 tongue ? was not the girdle about her, he was to vntie,  
 my mothers ? wherein all the ioyes and delights of loue,  
 were wouen.

1. And did not I bring on the blushing *Bride-groome*, to  
 taste those ioyes ? and made him thinke all stay a torment ?  
 55 did I not shoot my selfe, into him, like a flame ? and made  
 his desires and his graces equall ? were not his lookes of power,  
 to haue kept the night aliue in contention with day, and  
 made the morning neuer wish'd for ? was there a curle in  
 his haire, that I did not sport in ? or a ring of it crisp'd,  
 60 that might not haue become I V N O S fingers ? His very  
 vndressing was it not loues arming ? did not all his kisses  
 charge ? and euery touch attempt ? but, his wordes, were  
 they not feathered from my wings ? and flue in singing at  
 her eares, like arrowes tipt with gold ?

65 2. Hers, hers did so into his : and all his vertue was bor-  
 rowed from my powers in her ; as thy forme is from me.

41 substance ? F2: substance ; F1  
 F1 48 rip'ned] ripped F1

46 eye-browes] eye browes

But, that this royall and honor'd assembly be no longer troubled with our contention : behold, I challenge thee of falshood ; and will bring vpon the first day of the new yeere, into the lists, before this palace, ten knights arm'd ; who shall vnder-take against all assertion, that only I am the child of MARS and VENVS : and, in the honor of that ladie (whom it is my ambition to serue) that, that loue is the most true and perfect, that still waiteth on the woman, and is the seruant of that sexe.

75

1. But, what gage giues my confident counterfeit of this ?

2. My bow and quiuer, or what else I can make.

1. I take only them ; and in exchange giue mine, to answere, and punish this thy rashnesse, at thy time assign'd, by a iust number of knights, who, by their vertue, shall maintayne me, to bee the right CVPID ; and the true issue of valure and beautie : and that no loue can come neere either truth or perfection, but what is manly, and deriues his proper dignitie from thence.

2. It is agreed.

85

1. In the meanetime, ladies, suspend your censures, which is the right : and to entertayne your thoughts, till the day, may the court hourelly present you, with delicate and fresh obiects, to beget on you, prettie and pleasing fancies : may you feed on pure meats, easie of concoction, and drinke that will quickly turne into bloud, to make your dreames the cleerer, and your imaginations the finer.

*So they departed.*

*On new-yeeres-day, he that before is numbred the second CVPID, came now the first, with his ten Knights, attyr'd in the Brid<e>s colours, and lighting from his chariot, spake.*

NOW, ladies, to glad your aspects once againe, with the sight of loue, and make a *Spring* smile i' your faces, which must haue look'd like *Winter* without me ; behold me, not like a seruant now, but a *Champion*, and in my true

70 lists, F2 : lists ; F1  
the] I am a 1716, W, G

arm'd ;] arm'd, F1  
96 Brides F2

71 only I am



figure, as I vse to reigne and reuell in your fancies, tickling  
 your soft eares with my feathers, and laying little strawes  
 about your hearts, to kindle bone-fires, shall flame out at  
 your eies ; playing in your blouds, like fishes in a streame,  
 105 or diuing like the *boyes* i' the *Bath*, and then rising on end,  
 like a *Monarch*, and treading humour like water, bending  
 those stiffe pickardills of yours, vnder this yoke, my bow,  
 or, if they would not bend, whipping your rebellious var-  
 dingales, with my bow-string, and made 'hem run vp into  
 110 your wastes (they haue lyen so flat) for feare of my indigna-  
 tion : what ! Is C V P I D of no name with you ? haue I lost  
 all reputation (or what is lesse, opinion) by once putting off  
 my deitie ? Because I was a Page at this solemnitie, and  
 would modestly serue one, for the honor of you all : am I  
 115 therefore dishonor'd by all ? and lost in my value so, that  
 euery iuggler, that can purchase him a paire of wings, and  
 a quiuer, is committed with me in balance ? and contends  
 with me for soueraigntie ? well, I will chastice you, ladies,  
 beleuee it, you shall feele my displeasure for this ; and I  
 120 will be mightie in it : Thinke not to haue those accessses to  
 me you were wont, you shall wait foure of those galleries off,  
 and sixe chambers for me ; ten dores lock'd betweene you  
 and me hereafter, and I will allow none of you a key :  
 when I come abroad, you shall petition me, and I will not  
 125 heare you ; kneele, I will not regard you ; I will passe by  
 like a man of businesse, and not see you, and I will haue no  
 master of requests for you. There shall not the greatest  
 pretender, to a state-face, liuing, put on a more supercilious  
 looke then I will doe vpon you. Trust me : Ha ! what's  
 130 this ?

*The other C V P I D enters with his companie.*

O, Are you here, sir ? you haue got the start of me now,  
 by being *Chalenger*, and so the precedency, you thinke ?  
 I see you are resolu'd to trie your title by armes then ? you

101 vse] used *W* fancies] faces *F2* 107 yoke,] yoke *Fr* 131 *The*  
 . . . *companie*] Enter 2 *Cupid*, with his *company* of ten *Knights*. *G*

will stand to be the right C V P I D still? how now! what 135  
ailes you? that you answere not? Are you turn'd a  
statue vpon my appearance? or did you hope I would not  
appeare, and that hope ha's deceiu'd you?

1. Art thou still so impudent, to belie my figure? that  
in what shape soeuer, I present my selfe, thou wilt seeme 140  
to be the same? Not so much as my chariot, but resembled  
by thee? and both the Doues and Swannes, I haue bor-  
rowed of my mother, to draw it? the verie number of my  
companions emulated? and almost their habites? what  
insolence is this? 145

2. Good little-one, quarrell not, you haue now put your  
selfe vpon others valure, not your owne, and you must know  
you can bring no person hither, to strengthen your side,  
but wee can produce an equall. Be it P E R S W A S I O N,  
you haue got there, the peculiar *Enchantresse* of your *Sexe*; 150  
behold, wee haue M E R C V R Y here to charme against her,  
who giues all louers their true and masculine eloquence;  
or are they the G R A C E S, you presume on (your knowne  
Clients) S P R I N G, B E A V T Y, and C H E E R E F V L -  
N E S S E: Here are Y O V T H, A V D A C I T Y, and F A V O V R, 155  
to encounter them, three more manly perfections, and much  
more powerfull in working for loue: child, you are all the  
wayes of winning too weake, there is no thinking, either  
with your honour, or discretion kept safe, to continue on  
a strife, wherein, you are alreadie vanquished, yeeld, be 160  
penitent, early, and confesse it.

1. I will breake my bow and quier into dust first (restore  
mee mine owne armes) or be torne in pieces with *harpies*,  
marry one of the *furies*; turne into *Chaos* againe, and dis-  
solue the harmonie of nature. 165

2. O, most stiffely spoken! and fit for the sexe you stand  
for! well, giue the signe then: let the Trumpets sound,  
and vpon the valure, and fortune of your champions, put  
the right of your cause.

1. 'Tis done. 170

## THE TILTING.

After, the second CVPID.

2

175 **N**OW sir, you haue got mightily by this contention, and  
aduanç'd your cause, to a most high degree of estima-  
tion with these *spectators*? Ha' you not?

1. Why, what haue you done, or wonne?

2. It is enough for me, (who was cal'd out to this triall)  
that I haue not lost, or that my side is not vanquish'd.

180

*Enters H Y M E N to them.*

H Y M E N.

**C**OME, you must yeeld both: this is neither contention  
for you, nor time, fit to contend: there is another kinde  
of Tilting would become loue better then this; to meete  
185 lips for lances; and cracke kisses in stead of stauess:  
which, there is no beautie here, I presume, so yong, but can  
fancie, nor so tender, but would venter: Here is the palme  
for which you must striue: which of you wins this bough,  
is the right and best CVPID; and whilst you are striuing,  
190 let H Y M E N, the *president* of these solemnities, tell you  
something of your owne storie, and what yet you know not  
of your selues: you are both true CVPIDS, and both the  
sonnes of VENVS by MARS, but this the first-borne, &  
was called EROS: who vpon his birth prou'd a child of  
195 excellent beautie, & right worthie his mother; but after,  
his growth not answering his forme, not onely VENVS,  
but the *Graces*, who nurs'd him, became extremely solici-  
tous for him: and were impeld out of their grieve and care,  
to consult the *oracle* about him: THEMIS (for APOLLO  
200 was not yet of yeres) gaue answere there wanted nothing  
to his perfection, but that they had not enough consider'd,  
or look'd into the nature of the infant, which indeed was

172 After,] After *Fr* After ... CVPID] After which: G 176 Ha'  
F2: Ha *Fr* 178 to] of F2 195 after,] after *Ff* 199 APOLLO]  
APOLLO, *Ff* 201 his] this F2

desirous of a companion only ; for though loue, and the true, might bee borne of V E N V S single and alone, yet he could not thriue and encrease alone. Therefore if shee 205 affected his growth, V E N V S must bring forth a brother to him, and name him A N T E R O S : that with reciprocall affection, might pay the exchange of loue. This made, that thou wert borne her second birth. Since when, your natures are, that either of you, looking vpon other, thriue, 210 and by your mutuall respects and interchange of ardor, flourish and prosper ; whereas if the one be deficient or wanting to the other, it fares worse with both : This is the loue, that *Hymen* requires, without which no marriage is happie : when the contention is not, who is the true loue, 215 but (beeing both true) who loues most ; cleauing the bough betweene you, and diuiding the Palme ; This is a strife, wherein you both winne, and begets a concord worthy all married mindes emulation, when the louer transformes himselfe into the person of his belou'd, as you two doe now ; By 220 whose example, let your Knights (all honourable friends and seruants of loue) affect the like peace, and depart the lists equall in their friendships for euer, as to day they haue bene in their fortunes. And may this royall court neuer know more difference in humours ; or these well-grac'd 225 nuptials more discord in affections, then what they presently feele, and may euer auoid.

## I. 2.

*To this L O V E sayes Amen.*

209 when, *F2* : when *Fr*  
well-grac'd] well grac'd *Fr*

217 diuiding] deuiding *Fr*

225



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THE IRISH MASQUE AT COURT

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## THE TEXT

First printed in the Folio of 1616 on signatures P p p p 2 verso to 4 verso, pages 1000-4. The printing of the burlesque Anglo-Irish jargon is very bad: we have tried to correct it on its own lines. The printer, as might be expected, gives both 'ant' and 'and', 'hant' and 'hand', 've' and 'we', 'shpeake' and 'speake', 'goot' and 'good', 'maystersh' and 'mayshters', 'shave' and 'save', 'shpend' and 'spend'. In line 121 we have left 'Pray' for the usual 'Pre', as this may have been a slip of Jonson's. There is also an inconsistent use of 'hem' and 't'em', but as 'hem' is not a printer's form of the pronoun, we think this also to be from Jonson. In lines 105-6 'And vil runne . . . ouer te bog, and te Bannoke', 'Bannoke' is probably the Irish *bancán*, a bank in a field: we have adopted Sir E. K. Chambers's conjecture 'Banncke'. If we could credit Jonson with any knowledge of Irish, we might spell it 'Bankone'; but the only genuine Irish words he uses are 'garranes' (misspelt 'garraues' in l. 75), 'bonny clabbe' and 'vsquebagh' (ll. 87, 88). 'Fadow' in line 83 is a dance, but nothing appears to be known of the word.

# THE IRISH MASQVE AT COVRT, BY GENTLEMEN THE KINGS SERVANTS.

*The King being set in expectation, out ranne a fellow attir'd  
like a cittizen : after him, three or foure foote-men.*

DENNISE. DONNELL. DERMOCK. PATRICK.

**F**Or chreeshes sayk, phair ish te king? Phich ish hee,  
an't be? show me te shweet faish, quickly. By got, o'  
my consence, tish ish he! Ant tou bee king YAMISH,  
me name is DENNISH, I sherue ti mayesties owne cashter-  
monger, bee mee trote: ant cry peep'sh, ant pomwater'sh 5  
i' ty mayesties sheruice, 'tis fiue yeere now. An't tou vilt  
not trush me now, cal vp ti clarke o' ti kitchin, be ant be,  
shall giue hish wort, vpon hish booke, ish true.

DON. Ish it te fashion, to beate te Imbasheters, here?  
ant knoke 'hem o' te heads, phit te phoit stick? 10

DER. Ant make ter meshage runne out at ter mouthsh,  
before tey shpeake vit te King?

DEN. Peash DERMOCK, here ish te king.

DER. Phair ish te King?

DON. Phich ish te king? 15

DEN. Tat ish te king.

DER. Ish tat te king? got blesh him.

DEN. Peash, ant take heet, vat tou shaysht, man.

DER. Creesh blesh him, I shay. Phat reason I tayk  
heet, for tat? 20

DON. Cre(e)sh blesh ti shweet faish, king YAMISH; ant  
my mistresh faish too: Pre tee, heare me now. I am come  
a great vay of miles to shee tee now, by my fayt and trote,  
and graish o' got.

DEN. Phat ish ti meaning o' tish, DONNELL? 25  
Didsh tou not shay a gotsh name, I should tell ti tayle for

DENNISE] DENNISE F2 5 ant...ant] and...and Ff (so 21) 6 i' ty]  
i'th F2: in ti G 'tis] tis Fr' An't] Ant, Ff 9 Ish it] Ishit F2 10 ant]  
and F2 (so 18) 11 mouthsh] mothsh F2 12 King?] King. Fr  
16 DEN. F2: DON. Fr 19 him,] him Fr 21 Creesh W



tee? ant entrayt me com to te court, ant leaue me vare at shixe, ant seuen? By got, ish true now.

D O N. Yesh. But I tanke got I can tell my tayle my  
30 shelfe, now I be here, I varrant tee: Pre dee heare me, king  
Y A M I S H.

D E N. Pre dee heare me, king Y A M I S H. I can tell  
tee better ten he.

P A T. Pre dee heare neder noder on 'hem: Here'sh  
35 D E R M O C K vill shpeake better ten eder oder on 'hem.

D E R. No fayt, shweet hart, tow lyesht. P H A T R I C K  
here ish te vesht man of hish tongue, of all de foure; pre  
tee now heare him.

P A T. By chreesh shaue me, tow lyesht. I haue te vorsht  
40 tongue in te company at t[h]y sheruish. Vill shome body  
shpeake?

D O N. By my fayt, I vill not.

D E R. By my goships hant, I vill not.

P A T. S(h)peake D E N N I S H ten.

45 D E N. If I s(h)peake, te diuell tayke me. I vill giue tee  
leaue to cram my mout phit shamrokes ant butter, ant  
vayter creshes, in stead of pearsh ant peepsh.

P A T. If no body vill shpeake, I vill shpeake. Pleash ty  
shweet faish, vee come from Ireland.

50 D E R. Vee be Irish men, and't pleash tee.

D O N. Ty good shubshects of Ireland, an't pleash ty  
mayesty.

D E N. Of Connough, Leymster, Vlster, Munster. I mine  
one shelfe vash borne in te English payle, an't pleash ty  
55 Mayesty.

P A T. Sacrament o' chreesh, tell ty tale, ty shelfe, an't  
be all tree.

D E N. An't pleash ty graish, I vill tell tee, Tere vash a

27 me] my *F2* 29 tanke] thanke *F2* 30 varrant] warrant  
*F2* (so 42) me, *Fr* (so 32, 39) 36 fayt, ... hart,] fayt... hart *Fr*  
P H A T R I C K] P A T R I C K *F2* 42 fayt,] fayt *Fr* 43 hant,] hand *Ff* 46  
mout] mouth *F2* ant... ant] and... and *Ff* 47 creshes,] creshes *Fr*  
ant] and *Fr* 49 faish,] faish *Fr* 49, 50 vee... Vee] wee... Wee *Fr*  
50 men,] men *Fr* 51, 54. 56 an't] and *Ff* 54 te] the *F2* payle,]  
payle *Fr* 58 An't] And *Ff* graish,] graish *Fr*

great newesh in Ireland of a great Brideall of one o' ty lords  
here, an't be. 60

P A T. Ty man Robyne, tey shay.

D O N. Mary ty man Toumaish, hish daughter, tey shay.

D E R. I, ty good man, 'Toumaish, o' shuffolke.

D O N. He knoke vsh o' te payt here ash ve come by, by a  
goot token. 65

D E R. I fayt tere ish very mush phoyt stick here stirring  
to night. Hee takes vsh for no shquires, I tinke.

P A T. No, he tinksh not ve be Imbasheters.

D O N. No fayt, I tinke sho too. But tish Marriage bring  
ouer a doshen of our besht Mayshters, to be merry, prhete 70  
shweet faish, and't be; ant daunsh a fading at te vedding.

D E N. But tey vere leeke to daunsh naked, an't pleash  
ty mayesty; for te villanous vild Irish sheas haue casht  
away all ter fine cloysh, as many ash cosht a towsand coves,  
and garranes, I varrant tee. 75

D E R. Ant te prishe of a Cashtell or two vpon teyr backs.

D O N. Ant tey tel ty mayesty, tey haue ner a great fish  
now, nor a sheamoynshter to shaue teyr cloysh aliue now.

P A T. Nor a deuoish vit a clowd to fesh 'hem out o' te  
bottome o' te vayter. 80

D E R. But tey musht eene come ant daunch i' teyr  
mantels now; ant show tee how tey can foot te fading ant  
te fadow, ant te phip a dunboyne, I trow.

D O N. I pre dee now, let not ty sweet-faysht ladies make  
a mocke on 'hem, ant scorne to daunsh vit 'hem now, 85  
becash tey be poore.

P A T. Tey drinke no bonny clabbe, i' fayt, now.

D O N. It ish better ten vsquebagh to daunsh vit,  
P H A T R I C K.

60 here,] here *F* an't] ant *Fr* 64 ve] we *Ff* 65 goot] good *Ff* 67  
shquires,] shquires *Fr* 69 fayt,] fayt *Fr* 70 merry,] merry *Fr*  
prhete:] perht tee *Ff* 71 and't] andt *Fr* ant] and *Ff* (so 81, 83, 85)  
72 an't] ant *Fr*: and *F2* 75 garranes, *Editor*: garraues *Fr* 76, 77  
Ant] And *Ff* 82 ant . . . ant] and . . . and *Ff* 83 fadow] *The word*  
*is doubtful* a dunboyne,] adunboyne *Fr*: a' Dunboyne *G* 84 sweet-  
faysht] sweet faysht *Fr* 85 now,] *F2*: now *Fr* 88 vit, *G*: vit *Ff*  
89 PHATRICK] PATRICK *F2*

- 90 P A T. By my faters hant, tey vill daunsh very vell.  
 D E R. I, by S<sup>t</sup>. P A T R I C K vill tey ; for tey be nimble men.

D E N. Ant vill leape ash light, be creeshs(h)aue me, ash he tat veares te biggesht fether in ty court, king Y A M I S H.

- 95 D E R. For all tey haue no goot vindsh to blow tem heter, nor elementsh to presherue 'hem.

D O N. Nor all te foure cornersh o' te world, to creepe out on.

P A T. But tine owne Kingdomes.

- 100 D O N. Tey be honesht men.

P A T. Ant goot men : tine owne shubshechts.

D E R. Tou hasht very goot shubshechts in Ireland.

D E N. A great goot many, o' great goot shubshechts.

D O N. Tat loue ty mayesty heartily.

- 105 D E N. Ant vil runne t'rough fire, ant vater for tee, ouer te bog, ant te Banncke, be te graish o' got, and graish o' king.

D E R. By got, tey vil fight for tee, king Y A M I S H, ant for my mistresh tere.

- 110 D E N. Ant my little mayshter.

P A T. Ant te vfrow, ty daughter, t[h]at is in Tuchland.

D O N. Tey vill s(h)pend ter heart, in ter belly for tee, as vell as ter legs, in ter heelsh.

D E R. By creesh, tey vill shpend all teyr cowesh for tee.

- 115 D E N. Pretee make mush on t'em.

P A T. Pretee, sweet faysh, doe.

D O N. Be not angry vit te honesh<t> men, for te few rebelsh, & knauesh.

P A T. Nor beleue no tayles, king Y A M I S H.

- 120 D E R. For, by got, tey loue tee in Ireland.

90 hant,] hand Ff      91 I,] I Ff      S<sup>t</sup>.] S. F2      93 Ant]  
 And Ff (so 101, 105, 110, 111) vill F2: will Fr      95, 102 goot] good  
 Ff      103 goot many F2: good many Fr      105 DEN.] DER. Ff:  
 Den. W      ant] and Ff (so 106, 107)      106 Banncke E. K. Chambers  
 conj.: Bannoke Ff: query 'Bankone'      107 king.] king, Fr  
 111 vfrow] ufrow F2      tat F2      112 ter belly F2: rer belly Fr  
 115, 116 Pretee] Pre tee F2      115 t'em.] 'tem, Fr: 'tem. F2  
 116 faysh,] faysh Fr

D O N. Pray tee, bid 'hem velcome, ant got make 'hem  
rish for tee.

D E R. Tey vill make tem shelues honesht.

D E N. Tou hasht not a hundret tousand sush men by my  
trote. 125

P A T. No, nor forty, by my hant.

D O N. By iustish Delounes hant, not twenty.

D E R. By my Lo. deputish hant, not ten, in all ti great  
Britayne. Shall I call hem to tee?

D O N. Tey shit like poore men i' te porsh yonder. 130

P A T. Shtay, te peepe ish come ! harke, harke.

D E R. Let vsh daunsh ten. Daunsh, D E N N I S E.

D E N. By creesh sa' me, I ha' forgot.

D O N. A little till our mayshtersh be ready.

*Here the Foot-men had a daunce, being sixe men, and sixe 135  
boyes, to the bag-pipe, and other rude musique, after  
which they had a song, and then they cry'd,*

Peash. Peash. Now roome for our mayshtersh(h). Roome  
for our mayshtersh(h).

*Then the Gentlemen dance forth a dance in their Irish mantles, 140  
to a solemne musique of harpes : which done, the foot-  
men fell to speake againe, till they were interrupted by  
a ciuill gentleman of the nation, who brings in a Bard.*

D E R. How like tow tish, Y A M I S H ? Ant tey had  
fine cloyshs now, and liueries, like tine owne men, and't bee. 145

D O N. But te rugs make t'em shrug a little.

D E R. Tey haue shit a great phoyle i' te cold, an't bee.

D O N. Isht not pittty te cloysh be drown'd now ?

P A T. Pre tee shee anoter daunsh, ant be not veary.

G E N T. He may be of your rudenesse. Hold your tongues. 150  
And let your courser manners seeke some place,

121 Pray tee] Pre tee F2 ant] and Ff (so 149) 126 hant F2 :  
hand Fr 128 hant,] hant Ff 130 te F2 : the Fr 131  
Shtay,] Shtay Fr ish] i'sh Fr After 'Come!' Bagpipe, etc. enter. G  
132 Daunsh,] Daunsh Fr 133 me,] me Fr 144 tow] tou F2 tish,]  
tish Fr Ant] And Ff 145 men,] men Fr and't bee] and bee Fr :  
an't be G 147 cold, Ff an't bee.] ant bee Fr : and be F2  
149 anoter] another F2 daunsh,] daush Fr

- Fit for their wildnesse. This is none, be gone.  
 Advuance, immortall Bard, come vp and view  
 The gladding face of that great king, in whom  
 155 So many prophecies of thine are knit.  
 This is that I A M E S of which long since thou sung'st,  
 Should end our countreyes most vnnaturall broyles ;  
 And if her eare, then deafned with the drum,  
 Would stoupe but to the musique of his peace,  
 160 Shee need not with the spheares change harmony.  
 This is the man thou promis'd should redeeme,  
 If she would loue his counsels as his lawes,  
 Her head from seruitude, her feete from fall,  
 Her fame from barbarisme, her state from want,  
 165 And in her all the fruits of blessing plant.  
 Sing then some charme, made from his present lookes,  
 That may assure thy former prophecies,  
 And firme the hopes of these obedient spirits,  
 Whose loue no lesse, then dutie, hath cald forth  
 170 Their willing powers : who, if they had much more,  
 Would doe their All, and thinke they could not moue  
 Enough to honour that, which he doth loue.

*Here the Bard sings to two harpes.*

S O N G. I.

- 175 **B**Ow both your heads at once, and hearts :  
 Obedience doth not well in parts.  
 It is but standing in his eye,  
 You'll feele your selues chang'd by and by,  
 Few liue, that know, how quick a spring  
 180 Workes in the presence of a king :  
 'Tis done by this ; your slough let fall,  
 And come forth new-borne creatures all.

154 gladding F2 : glad, ding, F1  
 F2 redeeme, F2 : redeeme: F1  
 duty, F2 170 who,] who F1

161 promis'd] promis'dst  
 169 dutie,] dutie F1 :  
 181 'Tis F2 : Tis F1

*In this song, the Masquers let fall their maniles ; and discover their masquing apparell. Then dance forth.*

*After the dance the Bard sing<s> this.* 185

S O N G. 2.

SO breakes the sunne earths rugged chaines,  
Wherein rude winter bound her vaines ;  
So growes both streame and source of price,  
That lately fetterd were with ice. 190  
So naked trees get crisped heads,  
And cullord coates the roughest meads,  
And all get vigour, youth, and spright,  
That are but look'd on by his light.

183, 184 *Printed in italic in F2, in roman in F1* 183 discover]  
*discoverd F2.* 185 *sings F2*



MERCURY VINDICATED FROM  
THE ALCHEMISTS AT COURT



## THE TEXT

First printed in the Folio of 1616 on signatures P p p p 4 verso to Q q q q 1 recto, pages 1004-9. In this Folio the title is

### MERCVRIE VINDICATED FROM THE ALCHEMISTS AT COVRT BY

*Gentlemen the Kings Seruants.*

But in the Folio of 1640 we have

### MERCURIE VINDICATED FROM THE ALCHEMISTS, AT COURT,

By Gentlemen, the KINGS Servants.

The former seems to vindicate the god from the ' Alchemists at Court ' ; the latter implies a performance ' at Court ' by the King's men. But the text of the masque deals with the practice of alchemy below stairs at Court (especially in lines 68-104), and the King's men certainly did not vindicate Mercury. We therefore print the title *Mercury Vindicated from the Alchemists at Court, by Gentlemen the King's Servants*, adopting the 1616 Folio punctuation of the title of the preceding masque *The Irish Masque at Court, by Gentlemen the King's Servants*.

One passage of this masque has a belated correction. In lines 83-7 the Folio read originally, ' For the *Pantry*, they . . . keepe a Tally, An Ingot, a loafe, or a wedge of some fiue pound weight, which is *nothing* of nothing, a trifle. And so the Blacke guard are pleased with *a any* lease of life (for some 999.) . . . ' Two large-paper copies, the Grenville copy in the British Museum and a copy belonging to the Editors, correct the first sentence to ' which is *a thing* of nothing, a trifle ' ; and the second sentence to ' pleased with *a toy*, a lease of life '. The misprint ' a any lease ' is so atrocious that it must have pulled up the printer or the corrector and made them look up the author's manuscript.

# MERCVRIE VINDICATED FROM THE ALCHEMISTS AT COVRT,

By Gentlemen the Kings Seruants.

*After the lowd musique, the Scene discoverd; being a laboratory, or Alchymists workehouse: Vulcan looking to the Registers, while a Cyclope, tending the fire, to the Cornets began to sing.*

CYCLOPE.

5

Soft, subtile fire, thou soule of art,  
Now doe thy part  
On weaker Nature, that through age is lamed.  
Take but thy time, now she is old,  
And the Sunne her friend growne cold, 10  
She will no more, in strife with thee be named.

Looke, but how few confesse her now,  
In cheeke or browe!  
From euery head, almost, how she is frighted!  
The very age abhorres her so, 15  
That it learnes to speake and goe  
As if by art alone it could be righted.

*The Song ended, Mercurie appeared, thrusting out his head, and afterward his body, at the Tunnell of the middle furnace; which Vulcan espying, cryed out to the Cyclope.* 20

VULCAN.

Stay, see! our *Mercury* is comming forth; Art and all the Elements assist. Call forth our *Philosophers*. He will bee gon, he will euaporate. Deare *Mercury*! Helpe.

Title ALCHEMISTS] ALCHYMISTS, F2 COVRT,] COVRT F1: COURT, F2 By Gentlemen the Kings Seruants] BY | *Gentlemen the Kings Seruants* F1: By Gentlemen, the KINGS Seruants F2 1-4, 18-20 printed in italic in F2, in roman in F1: 6-17 in roman in F2, in italic in F1 14 frighted! F2: *frighted*. F1 24 Helpe| helpe Ff

- 25 He flies. He is scap'd. Precious golden *Mercury*, be fixt ;  
be not so volatile. Will none of the Sonnes of Art appeare ?

*In which time Mercurie hauing run once or twice about the  
roome, takes breath, and speakes.*

## MERCURY.

- 30 **N**OW the place and goodnesse of it protect me. One  
tender-hearted creature, or other, saue *Mercury*, and  
free him. Ne're an olde Gentle-woman i' the house, that  
has a wrinkle about her, to hide mee in ? I could run into  
a Seruing-womans pocket now ; her gloue, any little hole.  
35 Some mercifull vardingale among so many, be bounteous,  
and vndertake me : I will stand, close, vp, any where, to  
escape this polt-footed *Philosopher*, old *Smug* here of *Lemnos*,  
and his smoaky familie. Has he giuen mee time to breathe ?  
Ô the variety of torment, that I haue endur'd in the reigne  
40 of the *Cyclops*, beyond the most exquisite wit of *Tyrannes*.  
The whole houshold of 'hem are become *Alchymists* (since  
their trade of armour-making fail'd them) onely to keepe  
themselues in fire, for this winter ; for the mischief of <a>  
*Secret*, that they know, aboue the consuming of coales and  
45 drawing of *Vskabah*. Howsoever they may pretend vnder  
the specious names of *Geber*, *Arnold*, *Lully*, *Bombast of*  
*Hohenhein*, to commit miracles in art, and treason again'  
nature. And, as if the title of *Philosopher*, that creature of  
glory, were to be fetch'd out of a furnace, abuse the curious  
50 and credulous *Nation* of metall-men through the world, and  
make *Mercury* their instrument. I am their Crude, and  
their Sublimate ; their Præcipitate, and their vnctuous ;  
their male and their female ; sometimes their *Hermaphro-*  
*dite* ; what they list to stile me. It is I, that am corroded,  
55 and exalted, and sublim'd, and reduc'd, and fetch'd ouer,  
and filtred, and wash'd, and wip'd ; what betweene their  
salts and their sulphures ; their oyles, and their tartars,  
their brines and their vinegers, you might take me out now

35 vardingale] verdingale *F2*  
G 47 art, *F2* : art *Fr*

43 a G 45 *Vskabah*] usquebagh  
53 sometimes] Sometimes *Fr*

a sous'd *Mercury*, now a salted *Mercury*, now a smoak'd and  
dri'd *Mercury*, now a pouldred and pickl'd *Mercury*: neuer 60  
Herring, Oyster, or Coucumer past so many vexations: my  
whole life with 'hem hath bene an exercise of torture;  
one, two, three, foure and fieve times an houre ha' they made  
mee dance the *Philosophicall* circle, like an Ape through a  
hoope, or a dogge in a wheele. I am their turne-spit indeed: 65  
They eate or smell no rost-meate but in my name. I am  
their bill of credit still, that passes for their victuals and  
house-roume. It is through mee, they ha' got this corner  
o' the Court to coozen in, where they sharke for a hungry  
diet below staires, and cheat vpon your vnder-Officers, 70  
promising mountaines for their meat, and all vpon *Mercuries*  
security. A poore *Page* o' the Larder, they haue made  
obstinately beleeeue, he shalbe *Phisician* for the Houshold,  
next Summer: they will giue him a quantity of the quint-  
essence, shall serue him to cure kibes, or the mormall o' 75  
the shinne, take away the pustles i' the nose, and *Mercury*  
is ingag'd for it. A child o' the *Scullery* steales all their  
coales for 'hem too, and he is bid sleepe secure, hee shall  
finde a corner o' the *Philosophers* stone for't, vnder his  
bolster, one day, and haue the Prouerbe inuerted. Against 80  
which, one day I am to deliuer the Buttry in, so many fir-  
kins of *Aurum potabile*, as it deliuers out Bombards of Budge  
to them, betweene this and that. For the *Pantry*, they are at  
a certaintie with mee, and keepe a Tally, an Ingot, a loafe,  
or a wedge of some fieve pound weight, which is a thing of 85  
nothing, a trifle. And so the Blacke guard are pleased with  
a toy, a lease of life (for some 999.) especially those o' the  
boyling-house, they are to haue *Medeas* kettle hung vp, that  
they may souse into it when they will, and come out re-  
new'd like so many strip'd Snakes at their pleasure. But 90  
these are petty Engagements, and (as I saide) below the  
staires; Marry aboue here, Perpetuity of beauty, (doe you

64 through] thorow *F2* 72 Larder] Ladder *F2* 84 an *F2*:  
An *F1* 85 a thing of nothing *corr. F1*: nothing of nothing *F1*  
originally, *F2* 87 a toy, a lease *corr. F*: a any lease *F1* origin-  
ally: any lease *F2* 88 boyling-house *F2*: boyling house *F1*

heare, Ladies) health, Riches, Honours, a matter of Im-  
 mortality is nothing. They will calcine you a graue matron  
 95 (as it might bee a mother o' the maides) and spring vp a  
 yong virgin, out of her ashes, as fresh as a *Phenix*: Lay  
 you an old Courtier o' the coales like a sausedge, or a bloat-  
 herring, and after they ha' broil'd him enough, blow a soule  
 into him with a paire of bellows, till hee start vp into his  
 100 galliard, that was made when *Mounsieur* was here. They  
 professe familiarly to melt down all the old sinners o' the  
 suburbes once in halfe a yeere, into fresh gamesters againe.  
 Get all the crack'd maiden-heads, and cast 'hem into new  
 Ingots, halfe the wenches o' the towne are *Alchymie*. See,  
 105 they begin to muster againe, and draw their forces out  
 against me ! The *Genius* of the place defend me ! You that  
 are both the *Sol* and *Iupiter* of this spheare, *Mercury* in-  
 uokes your maiesty against the sooty Tribe here ; for in  
 your fauour onely, I growe recouer'd and warme.

110 *At which time Vulcan entring with a troupe of threedbare  
 Alchymists, prepares them to the first Antimasque.*

## VULCAN.

**B**egin your charme, sound musique, circle him in, and  
 take him : If he will not obey, bind him.  
 115 *They all danc'd about Mercury with varietie of changes,  
 whilst he defends himselfe with his Caducæus, and after the  
 dance spake.*

## MERCVRIE.

**I**T is in vaine, *Vulcan*, to pitch your net in the sight of the  
 120 fowle thus : I am no sleepy *Mars*, to be catch'd i' your  
 subtil toy<1>es. I know what your aymes are, Sir, to teare  
 the wings from my head, and heeles, and lute mee vp in a  
 glasse, with my owne seales, while you might wrest the

93 Honours,] honour ; F2      100 Mounsieur] Monsieur F2      102  
 halfe a yeere] a halfe-yeare F2      106 defend me !] defend me. Ff  
 107 spheare, Mercury] spheare Mercury, F1 : Spheare, Mercury F2  
 116 Caducæus] Caduceus F2      117 dance] dance, F2      121 toyles]  
 toils G      122 and lute] lute F2

*Caducæus* out of my hand, to the adultery and spoile of  
*Nature*, and make your accesses by it, to her dishonour, 125  
more easie. Sir, would you beleeeue, it should be come to  
that height of impudence, in mankind, that such a nest of  
fire-wormes, as these are (because their Patron *Mulciber*  
heretofore has made stooles stirre, and statues dance, a dog  
of brasse to barke, and (which some will say, was his worst 130  
acte) a woman to speake, should therefore with their heats  
cal'd *Balnei, cineris*, or horse-doung, professe to outworke  
the *Sunne* in vertue, and contend to the great act of genera-  
tion, nay, almost creation? It is so, though. For, in  
yonder vessels, which you see in their laboratorie, they haue 135  
inclos'd *Materials*, to produce men, beyond the deedes of  
*Deucalion*, or *Prometheus* (of which, one, they say, had the  
*Philosophers* stone, and threw it ouer his shoulder, the other  
the fire, and lost it.) And what men are they, they are so  
busie about, thinke you? not common or ordinary crea- 140  
tures, but of rarity and excellence, such as the times wanted,  
and the *Age* had a speciall deale of neede of: such, as there  
was a necessitie, they should be artificiall; for *Nature* could  
neuer haue thought or dreamt o' their composition. I can  
remember some o' their titles to you, and the ingredients: 145  
doe not looke for *Paracelsus* man among 'hem, that he  
promised you out of white bread, and dele-wine, for hee  
neuer came to light. But of these, let me see; the first that  
occurres; a master of the *Duel*, a carrier of the differencies.  
To him went spirit of ale, a good quantitie, with the amal- 150  
gama of sugar and nutmegs, oyle of othes, sulphure of  
quarrell, strong waters, valour precipitate, vapor'd o're the  
helme with tobacco, and the rosin of *Mars*, with a dram o'  
the businesse, for that's the word of tincture, the businesse.  
Let me alone with the businesse, I will carrie the businesse. 155  
I doe vnderstand the businesse. I doe finde an affront i' the  
businesse. Then another is a fencer i' the *Mathematiques*,

124 *Caducæus*] *Caduceus* F2 131 acte)] acte, F1 speake,  
speake) Fr 134 It] it Fr 135 vessels,] vessels Fr see] see, Fr  
140 or om. 1716, W 145 ingredients:] ingredients Ff 153 *Mars*,]  
*Mars* Ff

or the townes-cunning-man, a creature of arte too ; a supposed secretary to the starres ; but, indeed, a kind of lying  
 160 *Intelligencer* from those parts. His materials, if I be not deceiu'd, were iuyce of almanacks, extraction of *Ephemerides*, scales of the *Globe*, fylings of figures, dust o' the twelue houses, conserue of questions, salt of confederacy, a pound of aduenture, a graine of skill, and a drop of trueth. I saw  
 165 vegetals too, aswell as minerals, put into one glasse there, as adders tongue, title-bane, nitre of clyents, tartar of false conueyance, *Aurum palpabile*, with a huge deale of talke, to which they added tincture of conscience, with the fæces of honesty ; but for what this was, I could not learne ;  
 170 onely I haue ouer-heard one o' the *Artists* say, Out o'the corruption of a Lawyer was the best generation of a Broker in suits : whether this were he or no, I know not.

## VULCAN.

175 **T**Hou art a scorner, *Mercury*, and out of the pride of thy protection here, mak'st it thy study, to reuile Art, but it will turne to thine owne contumely soone. Call forth the creatures of the first classe, and let them moue to the harmony of our heat, till the slanderer haue seal'd vp his owne lips, to his owne torment.

180 MERCURY.

**L**Et 'hem come, let 'hem come, I would not wish a greater punishment to thy impudence.

*There enters the second Antimasque of imperfect creatures, with helmes of lymbecks on their heads : Whose dance ended,*

185 MERCURY proceeded.

**A**Rt thou not asham'd, *Vulcan*, to offer in defence of thy fire and Art, against the excellence of the Sunne and Nature, creatures more imperfect, then the very flies and insects, that are her trespasses and scapes ? Vanish with

thy insolence, thou and thy Impostors, and all mention of  
 you melt, before the Maiesty of this light, whose *Mercury*  
 henceforth I professe to be, and neuer againe the *Philo-*  
*sophers*. Vanish, I say, that all who haue but their senses,  
 may see and iudge the difference betweene thy ridiculous  
 monsters, and his absolute features. 190

*At which the whole Scene changed to a glorious bowre,*  
*wherein Nature was placed, with Prometheus at her feete ;*  
*And the twelue Masquers, standing about them. After they*  
*had bene a while viewed, Prometheus descended, and Nature*  
*after him, singing.* 200

N A T U R E.

H O W yong and fresh am I to night,  
 To see't kept day, by so much light,  
 And twelue my sonnes stand in their Makers  
 sight?  
 Helpe, wise *Prometheus*, something must be  
 done, 205  
 To shew they are the creatures of the Sunne,  
 That each to other  
 Is a brother,  
 And *Nature* here no stepdame, but a mother.

C H O R U S. { Come forth, come forth, proue all the numbers  
 then, 210  
 That make perfection vp, and may absolue  
 you men.

<N A T U R E.>

But shew thy winding wayes and artes,  
 Thy risings, and thy timely startes  
 Of stealing fire, from Ladies eyes and hearts. 215  
 Those softer circles are the yong mans heauen,  
 And there more orbes and Planets are then  
 seuen,  
 To know whose motion  
 Were a Notion  
 As worthy of youthes study, as deuotion. 220



CHORVS. { Come forth, come forth, proue all the time will  
gaine,  
For *Nature* bids the best, and neuer bad in  
vaine.

*The first dance.*

*After which this song.*

225 PROMETHEVS. NATVRE.

P R O. **H**Ow many, 'mongst these Ladies here,  
Wish now they such a mother were !

N A. Not one, I feare,  
And read it in their laughters.

230 Ther<e>'s more, I guesse, would wish to be my  
daughters.

P R O. You thinke they would not be so old,  
For so much glory.

N A. I thinke that thought so told  
Is no false piece of story.

235 'Tis yet with them, but Beauties noone,  
They would not Grandames be too soone.

P R O. Is that your Sexes humor ?  
'Tis then since *Niobe* was chang'd, that they haue  
left that tumor.

C H O. Moue, moue againe, in formes as heretofore.

240 N A. 'Tis forme allures.

Then moue, the Ladies here are store.

P R O. *Nature* is motions mother, as she is your's.

C H O. The spring, whence order flowes, that all directs,  
And knits the causes with th'effects.

245 *The maine dance.*

*Then dancing with the Ladies ;*

*Then their last dance.*

*After which, Prometheus calls to them in song.*

222 bad] bade F2    228 one,] one Ff    230 more, I guesse,] more  
I guesse Ff    231, 232 *One line in Ff*    239 *Query*, 'Moue, moue  
again, <in order rang'd> In formes as heretofore.' *Two lines, the first*  
*rhyming with* 'Tis then since *Niobe* was chang'd,'    242 she is] she's W

## P R O M E T H E U S.

W<sup>H</sup>at, ha' you done 250  
So soone?

And can you from such Beauty part?

You'll doe a wonder more then I.

I woman with her ills did flie,

But you their good, and them denie. 255

C H O. Sure each hath left his heart

In pawne to come againe, or els he durst not start.

## N A T V R E.

T<sup>H</sup>ey are loth to goe, 260  
I know,

Or sure they are no sonnes of mine.

There is no banquet, boyes, like this,

If you hope better, you will misse;

Stay here, and take each one a kisse.

C H O. Which if you can refine, 265

The taste knowes no such cates, nor yet the pallate  
wine.

No cause of tarrying shun,

They are not worth his light, goe backward from the  
Sun.

<sup>250</sup> What, ha'] What 'ha Ff  
F2: misse, Fr

<sup>259</sup> goe.] goe Ff

<sup>263</sup> misse;



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# THE GOLDEN AGE RESTORED

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## THE TEXT

First printed in the Folio of 1616 on signatures Q q q q 1 verso to 4 recto, pages 1010–15, the last pages of the Folio. On these last two pages there is a very suggestive variant. Originally Astraea's speech 'What change is here!' (ll. 221–39) followed the dance with the ladies and was followed by the galliards and corantos; and Pallas' speech 'Tis now enough' (ll. 200–17), with the couplet of the Chorus

To *Ioue*, to *Ioue*, be all the honour giuen,  
That thankfull hearts can raise from earth to heaven.

closed the masque. The printer unlocked the forme and transposed the stanzas without disturbing the type.

The change must have been made by the author for literary reasons. He transposed the speeches of Pallas and Astraea, leaving the final word with the latter: returning to a transformed earth, she found a heaven there and wished to stay in it.

*Iam redit et Virgo, redeunt Saturnia regna,*  
for James was on the throne.

The Folio of 1640 reproduced this rearrangement.

It is possible that the original ending was used at the Court performance and that the revision was an afterthought designed to give a more significant ending to the Folio.

## THE GOLDEN AGE RESTOR'D.

In a Maske at Court, 1615. by the Lords, and  
Gentlemen, the Kings seruants.

*Lowd musique.*

PALLAS in her chariot descending.

*To a softer musique.*

LOoke, looke ! reioyce, and wonder !  
That you offending mortalls are,  
(For all your crimes) so much the care  
Of him, that beares the thunder !

I o v e can endure no longer, 5  
Your great ones should your lesse inuade,  
Or, that your weake, though bad, be made  
A prey vnto the stronger.

And therefore, meanes to settle 10  
A S T R A E A in her seat againe ;  
And let downe in his golden chaine  
The age of better mettle.

Which deed he doth the rather,  
That euen enuie may behold  
Time not enioy'd his head of gold 15  
Alone beneath his father.

But that his care conserueth,  
As time, so all times honors too,  
Regarding still what heau'n should doo,  
And not what earth deserueth. 20

HEADING. Gentlemen . . . seruants *roman* in F2 : Gen- | tlemen, the  
Kings seruants F1 *Lowd musique* italic in F2, roman in F1 After  
8 no line space in F1 15 enioy'd] enjoy F2 17 conserueth.]  
conserueth F1 : conserveth F2

A tumult and  
clashing of  
armes, heard  
within.

But harke, what tumult from yond' caue is heard !  
What noise, what strife, what earth-quake and alarmes !  
As troubled Nature, for her maker, fear'd ;  
And all the iron-age were vp in armes !

25 Hide me, soft cloud, from their prophaner eyes,  
Till insolent rebellion take the field,  
And as their spirits, with their counsels, rise,  
I frustrate all, with shewing but my shield.

*Iron-age presents it selfe, calling forth the Euills.*

30       C Ome forth, come forth, doe we not heare  
What purpose, and, how worth our feare,  
The King of gods hath on vs ?  
Hee is not of the iron breed  
That would, though Fate did helpe the deed,  
35       Let shame in so vpon vs.  
Rise, rise then vp, thou Grandame vice  
Of all my issue, Auarice,  
Bring with thee Fraud and Slander,  
Corruption with the golden hands  
40       Or any subtler ill, that stands  
To be a more commander.  
Thy boyes, Ambition, Pride, and Scorne,  
Force, Rapine, and thy babe last borne,  
Smooth Trecherie, call hither,  
45       Arme Folly forth, and Ignorance,  
And teach them all our *Pyrrhick* dance,  
We may triumph together,  
Vpon this enemie so great,  
Whom, if our forces can defeat,  
50       And but this once bring vnder,  
Wee are the masters of the skyes,  
Where all the wealth, height, power, lyes,  
The scepter, and the thunder.

28 but] of F2 *She retires behind a cloud.* add. G 29 Iron-age] *Iron*  
age F1: *Iron-age* F2 31 and,] and F2 34 deed, F2: deed F1 38  
Fraud ... Slander F2: fraud ... slander F1 44 Trecherie,] Trecherie F1

Which of you would not in a warre  
 Attempt the price of any scarre, 55  
 To keepe your owne states euen ?  
 But, heere, which of you is that hee,  
 Would not himselfe the weapon bee,  
 To ruine I o v e and heauen ?  
 About it then, and let him feelee, 60  
 The iron-age is turn'd to steele,  
 Since he begins to threat her :  
 And though the bodies here are lesse  
 Then were the Giants ; hee'l confesse  
 Our malice is farre greater. 65

*The Antimasque, and their dance, two drummes, trumpets, and  
 a confusion of martiall musique : at the end of which  
 P A L L A S shewing her shield.*

SO change, and perish, scarcely knowing, how,  
 That 'gainst the gods doe take so vaine a vow : 70  
 And thinke to equall with your mortall dates,  
 Their liues that are obnoxious to no fates.  
 'Twas time t(o)'appeare, and let their follies see  
 'Gainst whom they fought, and with what destinee.  
 Die all, that can remaine of you, but stone, 75  
 And that be seene a while, and then be none.  
 Now, now, descend, you both belou'd of I o v e,  
 And of the good on earth no lesse the loue,  
 Descend, you long long wish'd, and wanted paire,  
 And as your softer times diuide the aire,  
 So shake all clouds off, with your golden haire,  
 For sight is spent : the iron age is fled,  
 And, with her power on earth, her name is dead.

They meta-  
 morphos'd,  
 and the scene  
 chang'd, shee  
 calls *Astræa*  
 and the golden  
 age.  
 80

66 *The Antimasque . . . dance*] *The Evils enter for the Antimasque  
 and Dance to G* 68 After '*shield*.' *The Evils are turned to Statues.*  
 G 69 knowing.] knowing F2 72 fates. F2 : fates, F1  
 74 destinee. F2 : destinee Fr 77 descend.] descend Ff 79  
 Descend,] Descend Ff



I. ASTRÆA. 2. AGE *descending.*

85 I. 2. And are we then,  
 To liue agen,  
 With men?

I. Will I o v e such pledges to the earth restore  
 As iustice? 2. or the purer ore?

90 PALLAS.  
 Once more.

## ASTRÆA. AGE.

2. But doe they know,  
 How much they owe,  
 95 Belowe?

I. And will of grace receiue it, not as due?

PALLAS.  
 If not, they harme themselues, not you.

ASTRÆA. AGE.  
 100 I. True. 2. True.

QVIRE.  
 Let narrow Natures (how they will) mistake,  
 The great should still be good for their owne sake.

They are descended. Welcome to earth and raigne.  
 PALLAS.

ASTRÆA. AGE.  
 But how without a traine  
 Shall we our state sustaine?

PALLAS.  
 110 Leaue that to I o v e: therein you are  
 No little part of his M I N E R V A's care.

88 the earth] th'earth *F*<sub>2</sub>  
*in italic in Ff* 100 True ... True *in italic in Ff*  
 They are descended.] *They come forward G*

91 Once more  
 105 St. dir.

Expect a while.

You farre-fam'd spirits of this happie Ile,  
That, for your sacred songs haue gain'd the stile  
Of P H O E B V S sons : whose notes the[y] aire aspire 115  
Of th'old *Aegyptian*, or the *Thracian* lyre,  
That *Chaucer*, *Gower*, *Lidgate*, *Spencer* hight,  
Put on your better flames, and larger light,  
To waite vpon the age that shall your names new nourish,  
Since vertue prest shall grow, and buried arts shall flourish. 120

Shée calls  
the Poets.

*Poets descend.*

2. We come. 2. We come.

4. Our best of fire

Is that which P A L L A S doth inspire.

P A L L A S.

125

Then see you yonder soules, set far within the shade,  
And in *Elysian* bowres the blessed seates doe keepe,  
That for their liuing good, now semigods are made,  
And went away from earth, as if but tam'd with sleepe :  
These we must ioyne to wake ; for these are of the straine 130  
That iustice dare defend, and will the age sustaine.

T H E Q V I R E.

Awake, awake, for whom these times were kept,  
O wake, wake, wake, as you had neuer slept,  
Make haste and put on aire, to be their guard, 135  
Whom once but to defend, is still reward.

P A L L A S.

Thus P A L L A S throwes a lightning from her shield.

Q V I R E.

To which let all that doubtfull darknesse yeeld.

The Scene o  
light dis-  
couered.

112 while.] while, F2 115 the F2 117 hight, F2 : hight  
Fr 121 *Poets descend.* om. G who inserts *They descend* after l. 124  
122 2 . . . 2] *Chau. Gow. . . . Lid. Spen. G* 123 4.] *Omnes G*  
127 And] That G 135 aire] arie Fr : ayre F2

## I. ASTRÆA. 2. AGE.

1. Now peace, 2. and loue, 1. faith, 2. ioyes, 1. 2. all, all increase.

## POETS.

A pause. 2. And strife, 2. and hate, 2. and feare, 2. and paine, 4. all cease.

## PALLAS.

145 No tumour of an yron vaine.  
The causes shall not come againe.

## QVIRE.

But, as of old, all now be gold.  
Moue, moue then to these sounds.  
150 And, doe, not onely, walke your solemne rounds,  
But giue those light and ayrie bounds,  
That fit the *Genij* of these gladder grounds.

*The first dance; after which* PALLAS.

Alreadie? Doe not all things smile?

## ASTRÆA.

155 But when they haue enioy'd a while,  
The ages quickning power:

## AGE.

That euery thought a seede doth bring,  
160 And euery looke a plant doth spring,  
And euery breath a flower:

## PALLAS.

Then earth vnplough'd shall yeeld her crop,  
Pure honey from the oake shall drop,  
165 The fountaine shall runne milke:  
The thistle shall the lilly beare,  
And euery bramble roses weare,  
And euery worme make silke.

142 peace,] peace. Fr faith,] faith. Fr ioyes,] Ioyes Fr all,]  
all Fr 144 2 . . . 2 . . . 2 . . . 2 . . . 4] Chau. . . Gow. . . Lid. . .  
Spen. . . Omnes. G strife,] strife Fr 153 *The first*] *The first* Fr  
154 Alreadie? Doe] Already do G

Q V I R E.

The verie shrub shall *Balsame* sweat, 170  
And *Nectar* melt the rocke with heat,  
Till earth haue drunke her fill :  
That she no harmefull weed may know,  
Nor barren *Ferne*, nor *Mandrake* low,  
Nor *Minerall* to kill. 175

*The maine daunce, after which,*

P A L L A S.

But here's not all : you must doe more,  
Or else you doe but halfe restore  
The *ages* libertie. 180

P O E T S.

The male and female vs'd to ioyned,  
And into all delight did coyned  
That pure simplicitie.  
Then feature did to forme aduance, 185  
And youth call'd beautie forth to dance,  
And euerie grace was by.  
It was a time of no distrust,  
So much of loue had nought of lust,  
None fear'd a iealous eye. 190  
The language melted in the eare,  
Yet all without a blush might heare,  
They liu'd with open vow.

Q V I R E.

Each touch and kisse was so well plac'd, 195  
They were as sweet as they were chaste,  
And such must yours be now.

*Dance with Ladies.*

P A L L A S *ascending calls them.*

200 'Tis now inough, behold you here,  
 What I o v e hath built to be your sphere,  
 You hither must retire.  
 And as his bountie giues you cause,  
 Be readie still without your pause  
 205 To shew the world your fire.

Like lights about A S T R A E A's throne,  
 You here must shine, and all be one,  
 In feruor and in flame.  
 That by your vnion she may grow,  
 210 And, you sustaining her, may know  
 The age still by her name.

Who vowes, against or heat or cold,  
 To spin you garments of her gold,  
 That want may touch you neuer,  
 215 And making garlands euery hower,  
 To write your names in some new flower,  
 That you may liue for euer.

Q V I R E.

To *Ioue*, to *Ioue*, be all the honour giuen,  
 220 That thankfull hearts can raise from earth to heauen.

A S T R A E A.

What change is here ! I had not more  
 Desire to leaue the earth before,  
 Then I haue now, to stay ;  
 225 My siluer feet, like roots, are wreath'd  
 Into the ground, my wings are sheath'd,  
 And I cannot away.

Of all there seemes a second birth,  
It is become a heau'n on earth,  
    And *Ioue* is present here,  
I feele the Godhead : nor will doubt  
But he can fill the place throughout,  
    Whose power is euery where.

230

This, this, and onely such as this,  
The bright *Astræa's* region is,  
    Where she would pray to liue,  
And in the midd'st of so much gold,  
Vnbought with grace or feare vnsold,  
    The law to mortals giue.

235

*Galliards and Coranio's.*

240

T H E E N D.

241 THE END] The end *F* originally: FINIS *F*2



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CHRISTMAS HIS MASQUE

---





## THE TEXT

First printed in the Folio of 1640 at the head of the section containing *The Masques* and *The Underwoods* on quire B, pages 1-7. The text ends on B4 recto, the verso being blank. Charles Sayle noted that the factotum initial of Salome receiving the head of John the Baptist in a charger is found in Andrew Willett's *Synopsis Papismi*, 1634, printed by John Haviland for Robert Milbourne.<sup>1</sup>

There is a contemporary manuscript of the masque, showing an earlier state than the printed text, in the Folger Shakespeare Library at Washington, MS. 2203. 1., on folios 168-74. It gives a complete text of the speeches and songs, but not the descriptions of the characters, their dresses and properties, which Jonson supplied in the copy afterwards sent to press for the Folio. The title in the manuscript is 'Christmas his Showe', which Jonson might have retained with advantage. This delightful burlesque of an entertainment at a City hall is more like a mummers' play than a formal masque. The text of the manuscript is good. It recovers for us two lost speeches at lines 110-12: their omission in the Folio must have been an accident. It preserves the Jonsonian spellings 'præsent' and 'præsenteth' in lines 143 and 197. The punctuation, usually good, has two peculiarities, an habitual use of the colon and an erratic way of writing the indefinite article 'a' with an apostrophe or with a grave accent. An example of the use of the colon is Venus' speech in lines 117-18: 'Right forsooth: I am Cupid's mother: Cupid's owne Mother forsooth: yes forsooth: I dwell in Pudding lane:'. . . These emphatic stops would be effective here with the old dame's speeches delivered in a series of gasps and jerks; but the colons are used elsewhere where they have no special justification. For the article we may instance 'he may slip in for à Torch-bearer' (l. 89); 'Ha' you neuer à Sonne at the Groome

<sup>1</sup> *Early Printed Books in the Library of the University of Cambridge*, vol. ii, p. 1056.

porters' (l. 148); 'Sauce for 'a Coney' (l. 182); 'and 'a dozen I ween' (l. 238). We have not recorded this freak of the scribe.

There are two manuscript copies of the Song of Christmas (ll. 71-8, 93-101, 172-9, 182-245). (1) A Bodleian manuscript, MS. Rawlinson poetry 160 on folios 173-4; most of its variants are trivial, but it gives the short line 182 '*Hum drum, sauce for a Coney*' in the fuller form '*Hum drum, hum drum is sauce for a coney*', and it has line 207 '*Mince-pie, with her do not dally*' in an earlier form, '*for-beare, w<sup>th</sup> her to dally*', though it prefixes unmetrically the name '*Mincepye*' to this: Jonson evidently decided to insert her name and rewrote the line to suit the insertion. (2) Harley MS. 4955 in the British Museum, folios 46-7, a very bad text, though it preserves some earlier readings. In line 72 Jonson originally wrote '*all the yeare*' for '*all, two there*', but this is cancelled by the scribe; in line 207 '*forbear with her to dally*', as noted above, but without Mince-pie's name; in line 227 '*for this night*' instead of '*for Twelfe-night*'; and in line 232 '*Alworth*' for '*Little-worth*'. This manuscript, being written for the Earl of Newcastle, is, in spite of its blunders, not without authority for important variants.

The Folio corrects the Folger manuscript, at line 28, where the latter has '*Son Rowland, Son George, Son Clem*'. None of Christmas's sons is named George.

In the critical apparatus '*MS.*' means the Folger manuscript, '*R*' the Rawlinson poetry manuscript, and '*N*' the Harley or Newcastle manuscript.

# CHRISTMAS, HIS MASQUE; AS IT VVAS PRESEN- TED AT COVRT. 1616.

Enter *Christmas* with two or three of the Guard.

*HE is attir'd in round Hose, long Stockings, a close Doublet, a high crown'd Hat with a Broach, a long thin beard, a Truncheon, little Ruffes, white Shoes, his Scarffes, and Garters tyed crosse, and his Drum beaten before him.*



Hy Gentlemen, doe you know what you doe? ha! would you ha' kept me out? *Christmas*, old *Christmas*? *Christmas* of *London*, and Captaine *Christmas*? Pray you let me be brought before my Lord Chamberlaine, i'll not be answer'd else: 'tis merrie in hall when beards wag all: I ha' seene the time you ha' wish'd for me, for a merry *Christmas*, and now you ha' me; they would not let me in: I must come another time! a good ijest, as if I could come more then once a yeare; why, I am no dangerous person, and so I told my friends, o'the Guard. I am old *Gregorie Christmas* still, and though I come out of *Popes-head-alley* as good a Protestant, as any i' my Parish. The troth is, I ha' brought a Masque here, out o'the Citie, o'my owne making, and doe present it by a sett of my Sonnes, that come out of the Lanes of *London*, good dancing boyes all: It was intended I confesse for Curriers Hall, but because the weather has beene open, and the Livory were not at leisure to see it till a frost came that they cannot worke. I thought it convenient, with some little alterations, and the Groome of the *Revelle* hand to'r, to fit it for a higher place, which I have done, and though I say it, another manner of devise then your Newyeares night. Bones o' bread, the King! Sonne *Rowland*, Son *Clem*, be ready there in a trice; quick, Boyes.

B

Enter

The opening page of the Masques in the Folio, 1640.



# CHRISTMAS, HIS MASQUE; AS IT WAS PRESEN- TED AT COVRT. 1616.

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*HE is attir'd in round Hose, long Stockings, a close Doublet, a high-crownd Hat with a Broach, a long thin beard, a Truncheon, little Ruffes, white Shoes, his Scarffes, and Garters tyed crosse, and his Drum beaten before him.* 5

Why, Gentlemen, doe you know what you doe? ha! would you ha' kept me out? *Christmas*, old *Christmas*? *Christmas* of *London*, and *Captaine Christmas*? Pray you let me be brought before my Lord Chamberlaine, I'll not be answer'd else: 'tis merrie in hall when beards wag 10 all: I ha' seene the time you ha' wish'd for me, for a merry *Christmas*; and now you ha' me, they would not let me in: I must come another time! a good yeast, as if I could come more then once a yeare; why, I am no dangerous person, and so I told my friends o' the Guard. I am old *Gregorie* 15 *Christmas* still, and though I come out of *Popes-head-alley*, as good a Protestant, as any i' my Parish. The troth is, I ha' brought a Masque here, out o' the Citie, o' my owne making, and doe present it by a sett of my Sonnes, that come out of the Lanes of *London*, good dancing boyes all: 20

Title. CHRISTMAS . . . 1616.] Christmas his Showe MS 1-5 Enter  
... him.] Christmas MS high-crownd] high crown'd F 6 Why,]  
Why F, MS 9 before] afore MS 9 I'll] i'll F 12  
Christmas,] Christmas, F: Christmas, MS you] yee MS me, MS:  
me; F 14 more] more, MS 14 why,] Why? MS 15 friends  
MS: friends, F 16 -alley,] -alley F: alley, MS 17 i'] in  
MS 18 ha'] haue MS Masque] Maske MS (so throughout)  
20 of the] o' the MS

It was intended, I confesse, for Curryers Hall, but because the weather has beene open, and the Livory were not at leisure to see it till a frost come that they cannot worke, I thought it convenient, with some little alterations, and the  
 25 Groome of the *Revells* hand to't, to fit it for a higher place, which I have done ; and though I say it, another manner of devise then your Newyeares night. Bones o' bread, the King ! Sonne *Rowland*, Son *Clem*, be ready there in a trice ; quicke, Boyes.

30 *Enter his Sonnes and Daughters being ten in number, led in, in a string by Cupid, who is attir'd in a flat Cap, and a Prentises Coat, with wings at his shoulders.*

The names of his Children, with their attyres.

#### MIS - RULE.

35 *I* *N a velvet Cap with a Sprig, a short Cloake, great yellow Ruffe like a Reveller, his Torch-bearer bearing a Rope, a Cheese and a Basket.*

#### CAROLL.

40 *A* *Long taxmy Coat, with a red Cap, and a Flute at his girdle, his Torch-bearer carrying a Song booke open.*

#### MINC'D - PIE.

*L* *ike a fine Cookes Wife, drest neat ; her Man carrying a Pie, Dish, and Spoones.*

#### GAMBOLL.

45 *L* *ike a Tumbler, with a hoope and Bells ; his Torch-bearer arm'd with a Cole-staffe, and a blinding cloth.*

21 intended,] intended F, MS    confesse,] confesse F : confes, MS  
 23 it] it, MS    come MS : came F    worke, MS : worke. F    25  
 of the] o' the MS    place,] place : MS    28 After ' King !'  
 (seeing James) G    28 Rowland,] Rowland, Son George MS.    30-70  
 Not in the MS    36 Torch-bearer] The hyphen faint or missing in F  
 37 Basket.] Basket, F    46 Cole-staffe] colt-staff W    blinding] binding W

POST AND PAIRE.

**W**ith a paire-Royall of Aces in his Hat ; his Garment  
all done over with Payres, and Purrs ; his Squier  
carrying a Box, Cards, and Counters. 50

NEW-YEARES-GIFT.

**I**n a blew Coat, serving-man like, with an Orange, and a  
sprig of Rosemarie guilt on his head, his Hat full of  
Broaches, with a coller of Gingerbread, his Torch-bearer carry-  
ing a March-paine, with a bottle of wine on either arme. 55

MUMMING.

**I**n a Masquing pied suite, with a Visor, his Torch-bearer  
carrying the Boxe, and ringing it.

WASSALL.

**L**ike a neat Sempster, and Songster ; her Page bearing a 60  
browne bowle, drest with Ribbands, and Rosemarie, before  
her.

OFFERING.

**I**n a short gowne, with a Porters staffe in his hand ; a Wyth  
borne before him, and a Bason by his Torch-bearer. 65

BABIE-CAKE.

**D**Rest like a Boy, in a fine long Coat, Biggin, Bib, Muck-  
ender, and a little Dagger ; his Vsher bearing a great  
Cake with a Beane, and a Pease.

They enter singing.

70

**N**ow God preserve, as you well doe deserve,  
your Majesties all, two there ;  
Your Highnesse small, with my good Lords all,  
and Ladies, how doe you do there ?

58 carrying] carrring F 61 Rosemarie,] Rosemarie F 66  
-CAKE corr. F :-COCKE F originally 70 They... singing.] Singe MS  
71-8 Four lines in MS 72 all, two there] all the yeare N originally,  
but cancelled two] tow MS 73 with] and R



- 75 *Gi' me leave to aske, for I bring you a Masque  
from little little little London ;  
Which say the KING likes, I ha' passed the Pikes,  
if not, old Christmas is undone.*

C H R. A' peace, what's the matter there ?

- 80 G A M B. Here's one o' Friday-street would come in.

C H R. By no meanes, nor out of neither of the Fish-streets, admit not a man ; they are not *Christmas* creatures : Fish, and fasting dayes, foh ! Sonnes, sayd I well ? looke too't.

- 85 G A M B. No bodie out o' Friday-street, nor the two Fish-streets there ; doe yo' heare ?

C A R O L. Shall *John Butter* o' Milke-street come in ? aske him.

- G A M B. Yes, he may slip in for a Torch-bearer, so he  
90 melt not too fast, that he will last till the Masque be done.

C H R. Right, Sonne.

*Sing agen.*

- O *Vr Dances freight, is a matter of eight,  
and two, the which are Wenches ;  
95 In all they be ten, foure Cockes to a Hen,  
and will swim to the tune like Tenches.  
Each hath his knight, for to carry his light,  
which some would say are Torches ;  
To bring them here, and to lead them there,  
100 and home againe to their owne porches.  
Now their intent—*

*Enter Venus, a deafe Tire-woman.*

- V E N. Now, all the Lords blesse me, where am I, tro ?  
where is *Cupid* ? Serve the King ? they may serve the

75 Gi'] giue N you om. N 77 say] if N 78 Noise without. add G  
79 A'] Ha, G what's MS: what's F 80 one MS: one, F Friday-street]  
Fridaystreet F comein] comein F 81 Fish-streets MS: Fishstreets F  
86 yo'] yo F: yo<sup>u</sup> MS 90 last] last, MS 91 Right.] Right F, MS  
92 agen not in MS 93 Dances] dauncers R freight... eight] fright...  
sight N 94 two] tow MS 95 foure] two N 97 for om. R, N  
98 say] say, MS 99 bring] carry R 102 Enter...-woman]  
Woman MS (so for the speech-headings of Venus throughout) 103 I,]  
I F, MS 104 Serve] serve F: serue MS

Cobler well enough, some of 'em, for any courtesie they have, 105  
y'wisse; they ha' need o' mending: unrude people they  
are, your Courtiers, here was thrust upon thrust indeed!  
was it ever so hard to get in before, tro?

CHR. How now? what's the matter?

VEN. I was to come in, and I would have come in, or 110  
my child should not have acted here to night els.

CHR. What are you, I beseech you?

VEN. A place forsooth, I do want a place; I would  
have a good place to see my Child act in before the KING,  
and <the> QUEENES Majesties (God blesse 'em) to night. 115

CHR. Why, here is no place for you.

VEN. Right forsooth, I am *Cupids* Mother, *Cupids* owne  
Mother, forsooth; yes forsooth: I dwell in Pudding-lane;  
I forsooth, he is Prentise in Love-lane with a Bugle-maker,  
that makes of your Bobs, and Bird-bolts for Ladies. 120

CHR. Good Lady Venus of Pudding-lane, you must go  
out for all this.

VEN. Yes forsooth, I can sit any where, so I may see  
<my> *Cupid* act; hee is a pretty Child, though I say it that  
perhaps should not, you will say: I had him by my first 125  
Husband, he was a Smith forsooth, we dwelt in Doe-little  
lane then, he came a moneth before his time, and that may  
make him somewhat imperfect: But I was a Fishmongers  
daughter.

CHR. No matter for your Pedigree, your house; good 130  
Venus, will you depart?

VEN. I forsooth, he'll say his part, I warrant him, as  
well as ere a Play boy of 'em all: I could ha' had money  
enough for him, an I would ha' beene tempted, and ha' let  
him out by the weeke, to the Kings Players: Master *Bur-* 135

105 have,] have F: haue MS      106 y'wisse] ywis MS      110-12  
MS only, reading 'haue' in l. 110: the heading 'VEN.' supplied by the  
Editor      114 place to] place, to MS      114 in] in, MS      115  
the MS      118 Mother,] Mother: F: Mother MS      118  
Pudding-] pudding- F: Pudding MS      120 Ladies.] Ladies, F:  
ladies. MS      124 my MS      131 Venus.] Venus F, MS      132  
part,] part F, MS      133 ha'] haue MS      134 an] and MS  
134 ha' beene] ha beene F, MS      and ha'] and a MS

*badge* has beene about and about with me ; and so has old Mr. *Hemings* too, they ha' need of him, where is he tro'a ? I would faine see him, pray God they have given him some drinke since he came.

140 CHRIST. Are you readie, Boyes ? strike up, nothing will drown this noise but a Drum : a' peace, yet, I ha' not done.

Sing—*Now their intent, is about to present*—

CAROL. Why ? here be halfe of the properties for-  
145 gotten, Father.

OFFERING. Post and Paire wants his pur-chops, and his pur-dogs.

CAROL. Ha' you nere a Son at the Groom-Porters to beg, or borrow a paire of Cards quickly ?

150 GAMB. It shall not need, heer's your Son *Cheater* without ; has Cards in his pocket.

OFFERING. Odds so ; speake to the Guard to let him in, under the name of a propertie.

GAME. And heer's *New-yeares-gift* ha's an Orenge, and  
155 Rosmarie, but not a clove to sticke in't.

NEVV-YEER. Why, let one go to the Spicery.

CHR. Fie, fie, fie ; it's naught, it's naught, boyes.

VEN. Why, I have cloves, if it be cloves you want, I have cloves in my purse, I never goe without one in my  
160 mouth.

CAROL. And *Mumming*, has not his vizard neither.

CHR. No matter, his owne face shall serve for a punishment, and 'tis bad enough ; has *Wassell* her boule, and *Mince-pie* her spoones ?

165 OFFER. I, I ; but *Mis-rule* doth not like his suite : he

137 tro' a] troa MS: trow, ha! G 138 God] god MS 140  
readie,] readie F, MS 141 noise] voyce MS originally 142 done.]  
don. MS: done F 143 about] about MS: above F present]  
present MS 148 nere] neuer MS 149 Cards] Cards of MS  
(query for 'Cards of him') 150 *Cheater*] *Cheater* MS: *Chrater*  
F, F3 151 in his] in's MS 152 Guard] guards W 154  
ha's] h'as F 156 let one go] il'e get one to run MS 157  
naught, boyes] naught, Boyes MS: naught boyes F 159 one]  
one, MS

saies the Players have lent him one too little, on purpose to disgrace him.

CH R. Let him hold his peace, and his disgrace will bee the lesse : what ? shall wee proclaime where wee were furnisht ? *Mum ! Mum !* a' peace, be readie, good Boyes. 170

*Sings agen.*

**N**ow their intent, is about to present  
with all the appurtenances

A right Christmas, as of old it was,  
to be gathered out of the Dances.

175

Which they doe bring, and afore the King,  
the Queene, and Prince, as it were now  
Drawne here by Love ; who, over and above,  
doth draw himselve i' the geere too.

Here the Drum, and Fife sounds, and they march about 180  
once ; at the second comming up he proceeds in his song.

*Hum drum, sauce for a Coney ;*  
*no more of your Martiall musicke :*  
*Even for the sake, o' the next new stake,*  
*for there I doe meane to use it.*

185

*And now to yee, who in place are to see,*  
*with Roll and Farthingale hooped :*  
*I pray you know, though he want his bow,*  
*by the wings, that this is Cupid.*

*He might goe backe, for to cry what you lack,*  
*but that were not so wittie :*

190

*His Cap, and Coat, are enough to note*  
*that he is the Love o' the Cittie.*

170 readie,] readie F: ready MS 171 *Sings agen*] Sing MS 172  
about] about MS, R: bout N: above F 174 *as of old it was*] as  
if could it was N 176 *afore*] for N 177 *and*] the R 178  
over] oare N 179 *geere too.*] *geere too* F: *geere-too*. MS: *yeer too* N  
180 Here . . . sounds] Drom & phiffe sounde MS 181 *at*] In G  
up] vp, MS he] CHRISTMAS G 182 *drum, sauce*] drum, hum-  
drum is sauce R 183 *of*] o' MS 184 *Even*] Eu'n MS 187  
*hooped*] hooped MS 188 *bow,*] bow F: bow, MS 190 *for*  
om. R 192 *are enough to*] is enough for to N

- And he leades on, though he now be gon,  
 195 for that was onely his-rule :  
 But now comes in, Tom of Bosomes Inne,  
 and he presenteth Mis-rule.  
 Which you may know, by the very show,  
 albeit you never aske it :  
 200 For there you may see what his Ensignes bee,  
 the Rope, the Cheese, and the Basket.  
 This Carol plaies, and has beene in his dayes  
 a chirping boy, and a kill-pot :  
 Kit Cobler it is, I'me a Father of his,  
 205 and he dwells in the lane, cal'd Fil-pot.  
 But who is this ? O, my daughter Sis  
 Mince-pie, with her doe not dally  
 On paine o' your life : She's an honest Cooks wife,  
 and comes out of Scalding-Alley.  
 210 Next in the trace, comes Gambol in place,  
 and to make my tale the shorter :  
 My Sonne Hercules, tane, out of Distaffe-lane,  
 but an active man, and a Porter.  
 Now Post and Paire, old Christmasses heire,  
 215 doth make and a gingling Sally :  
 And wott you who, 'tis one of my two  
 Sons, Cardmakers in Pur-alley.  
 Next in a trice, with his boxe and his Dice,  
 Mac-pippin my Son, but younger,  
 220 Brings Mumming in ; and the knave will win,  
 for a' is a Costermonger.

195 was] is MS, R, N 197 presenteth] present eth F: præsented MS  
 198-237 Stanzas numbered 1-10 in MS. 200 For there] There R  
 see] see, MS 202 his] our N 203 kill-pot] kill pot F: kil-  
 pot MS 204 Cobler] Cobler F 206 O.] O' F: O MS: 'tis  
 R 207 Mince-pie, with her doe not] Mincepye, forbear wth her to R:  
 forbear with her to N 208 o'] of R, N 210 Next om. N Gambol]  
 gumball N 212 -lane,] -lane F: lane MS 214 Christmasses]  
 Christmas his R: Chris'masses N heire, [heire F 215 make and  
 MS: make, and F: make on R: make an a N 216 'tis] t'is F two]  
 tow MS 218 his boxe] a box N 221 a' is] heers N: he is G

But New-yeares-gift, of himselfe makes shift  
to tell you what his name is :

With Orange on head, and his Gingerbread,  
Clem Waspe of Honey-lane 'tis.

225

This I you tell, is our jolly Wassell,  
and for Twelfe-night more meet too :  
She workes by the Ell, and her name is Nell,  
and she dwells in Thred-needle-street too.

Then Offering he, with his Dish, and his Tree, 230  
that in every great house keepeth ;  
Is by my Sonne, young Little-worth done,  
and in Penny-rich-street he sleepeth.

Last, Baby-cake, that an end doth make  
of Christmas merrie, merrie vaine-a, 235  
Is Child Rowlan, and a straight young man,  
though he come out of Crooked-lane-a.

There should have beene, and a dozen I wene,  
but I could finde but one more  
Child of Christmas, and a Logge it was, 240  
when I them all had gone ore.

I prayed him, in a time so trim,  
that he would make one to prauince it :  
And I my selfe, would have beene the twelfe,  
o, but Log was to heauie to dance it. 245

222 -gift] -guift MS of] for MS 225 Waspe of] was (of N  
227 Twelfe-night] this night N more] most MS, R, N 229  
dwells] works N -street too] -street-too MS 232 by om R  
Little-worth] Alworth N 233 sleepeth] keepeth N 234 Last,  
Baby-cake] lett baby leake, N that] who MS 235 vaine-a,  
vaine-a R: vaine a F: vayne a MS 236 Rowlan] Rowland R  
237 though he come] he's com N -lane-a] -lane a F: lane-a MS, R  
238 have beene] ha' bin N and] an R I wene] I win R: of wen N  
239 finde] get R: om. N more] more MS: more; F 240 of om.  
N Logge] toy N 242 prayed] prayed R: pray'd F: prayd MS, N  
243 he would] heede R 244 have beene] ha' been MS: be N 245  
o, but] o' hut F Log] toyy N

Now *Cupid*, come you on.

CUPID. *You worthie wights, King, Lords, and Knights,  
O Queene, and Ladies bright :*

250 Cupid invites, you to the sights  
he shall present to night.

V E N. 'Tis a good child, speake out, hold up your head,  
Love.

C V P I D. *And which Cupid—and which Cupid, &c.*

V E N. Do not shake so, *Robin*, if thou beest a-cold, I ha'  
255 some warme waters for thee, here.

C H R. Come, you put *Robin Cupid* out with your waters,  
and your fisling ; will you be gone ?

V E N. I forsooth ; hee's a child, you must conceive, and  
must be us'd tenderly ; he was never in such an assembly  
260 before, forsooth, but once at the Warmoll Quest, forsooth,  
where he sayd grace as prettily as any of the Sheriffes  
Hinch-boyes, forsooth.

C H R. Will you peace, forsooth ?

C V P I D. *And which Cupid—and which Cupid, &c.*

265 V E N. I, that's a good boy, speake plaine, *Robin* : how  
does his Majestie like him, I pray ? will he give <him> eight  
pence a day, thinke you ? speake out, *Robin*.

C H R. Nay, he is out enough, you may take him away,  
and begin your Dance ; this it is to have speeches.

270 V E N. You wrong the Child, you doe wrong the Infant ;  
I 'peale to his Majestie.

*Here they Dance.*

C H R. Well done, Boyes, my fine Boyes, my bully Boyes.

246 *Cupid*,] *Cupid* F: Cupid MS 248 O] O MS: or F 251 'Tis]  
Tis F, MS head,] head F, MS 253 Printed in roman in F  
with '*Cupid*' in italic (so 264) 254 so,] so F: soe MS a-cold]  
a' cold F: a cold MS and your fisling not in MS 260 before,]  
before F, MS 262 Hinch-boyes,] Hinch-boyes F: Henchboyes MS  
264 Cupid—and] *Cupid*, and F 265 I,] I F, MS 267 day,]  
day F, MS out,] out F, MS 268 he is] hee's MS 272 Here ...  
Dance.] The Daunce MS 273 done,] done F: don MS

Sings agen. The Epilogue.

**N**Or doe you thinke their legges is all 275  
 the commendation of my Sons,  
 For at the Artillery-Garden they shall  
 as well (forsooth) use their Guns.

And march as fine, as the Muses nine,  
 along the streets of London : 280  
 And i' their brave tires, to gi' their false fires,  
 especially Tom my Son.

Now if the Lanes and the Allyes afford  
 such an ac-ativitie as this :  
 At Christmas next, if they keepe their word, 285  
 can the children of Cheapside misse ?

Though, put the case, when they come in place,  
 they should not dance, but hop :  
 Their very gold lace, with their silke would 'em grace,  
 having so many knights, o' the Shop ! 290

But were I so wise, I might seeme to advise  
 so great a Potentate as your selfe :  
 They should, Sir, I tell yee, spar't out o' their bellie,  
 and this way spend some of their pelfe.

I, and come to the Court, for to make you some sport, 295  
 at the least once every yeare :  
 As Christmas hath done, with his seventh or eight Son,  
 and his couple of Daughters deare.

The End.

274 Sings . . . Epilogue.] Sing MS 275 thinke] thinke, MS  
 283 afford] afford, F: afford MS 293 should,] should F 294 of]  
 o' MS 297 seventh] seven MS eight MS: eighth F 299 The  
 End] finis MS





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# LOVERS MADE MEN

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## THE TEXT

First printed in a very accurate Quarto in 1617, with the title *Louers made Men*. It has no imprint. The collation is A<sup>4</sup>, B 1. The Bodleian copy is the only one recorded; it is in the Malone collection. The Quarto was reprinted in the Folio of 1640 in the section of the Masques on signature C, ending on C 4 recto, pages 9 to 15. This is also an accurate text, slightly revised. The title is omitted: we have only the colourless *A Masque Presented in the House of . . . the Lord Haye*. It is as if Jonson, or the printer, was trying to justify the motto from Martial, *Quid titulum poscis? Versus duo trèsve legantur*. In the descriptive heading 'The Front before the Scene, was an Arch-Triumphall', 'was' is an insertion of the Folio, and for the present tense of the Quarto 'Humanitie . . . sits with her lap full of flowers' we have 'sate'. A more important change is in the opening stage-direction, amplified in order to acknowledge the services of Nicholas Lanier, who '*made both the Scene, and the Musicke*'. Gifford, not knowing the Quarto, renamed the piece *The Masque of Lethe*.

A curious reading of the Quarto is in line 185:

But stay'd, and heard your generall C V P I D scoff,

which the Folio makes metrical by omitting 'generall'. Did the line run at first 'heard your Generall scoff'—i.e. Cupid as commander-in-chief of the masquers—and Jonson, feeling an ambiguity in this vague phrase, decide to insert Cupid's name, but forgot to cancel 'generall'? Similarly the over-long line 187

H E R M E S, your too much wit, breeds too much feare,  
is shortened in the Folio by omitting 'H E R M E S'.

We have followed the Folio text, which appears to have been set up from a corrected copy of the Quarto.

Louers made Men.

*A Masque*

P R E S E N T E D  
IN THE HOVSE OF  
THE RIGHT HONO-  
RABLE THE LORD  
HAYE.

By diuers of noble qualitie,  
his friends.

*For the entertaynment of Monsieur*  
LE BARON DE TOVR,  
*extraordinaire Ambassador for the*  
FRENCH KING.

On Saterday the 22. of FEBRVARY. 1617.

MART.

*. Quid titulum poscis? Versus duo trësue legantur.*

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1617.

The title-page of the Quarto, 1617



(LOVERS MADE MEN.)

THE FRONT BEFORE THE

SCENE, was an Arch-Triumphall.

*On the top of which, HUMANITIE placed in figure, sate with her lap full of flowers, scattering them with her right hand; and holding a golden chaine in her left hand: to shew both the freedome, and the bond of Courtesie, with this inscription.*

SUPER OMNIA VULTVS.

<p>On the two sides of the Arch)</p> <p>CHEEREFVLNES,</p> <p>and READINES,</p>	}	<p><i>her servants.</i></p>	<p>10</p>
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<p>CHEEREFVLNES, in a loose flowing garment, filling out wine from an antique piece of plate; with this word,</p> <p style="text-align: center;">Adsit lætitiæ dator.</p>		<p>READINES, a winged Mayd, with two flaming bright lights in her hands; and her word,</p> <p style="text-align: center;">Amor addidit alas.</p>	<p>15</p>
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*The Scene discovered, is (on the one side) the head of a Boate, and in it CHARON putting off from the shore, having landed certaine imagined ghosts, whom MERCURY there receives, and encourageth to come on towards the River* 20

*LETHE, who appeares lying in the person of an old man. The FATES sitting by him on his banke; a grove of*

*Title. Reprinted in F2 on a full page, omitting 'Louers made Men' and putting '1617' at the foot of the page as if it were the date of printing.*

2 was not in Q    3 -Triumphall.] -Triumphall, Q    3 sate] sits Q  
 5 left hand] left Q    Courtesie,] Courtesie. Q    10 CHEEREFVL-  
 NES,] CHEEREFVLNES Q    11 READINES,] READINES Q    11  
 Mayd,] Maid Q    15 this word,] this word Q, F    her word,] her  
 word Q : her word. F    20 on] on, Q    22 banke; a]  
 banke. A Q

*myrtles behinde them, presented in perspective, and growing thicker to the outer side of the Scene.* MERCURY, *perceiving them to faint, calls them on, and shews them his golden rod. And the whole Maske was sung (after the Italian manner) Stylo recitativo, by Master Nicholas Lanier; who ordered and made both the Scene, and the Musicke.*

MERCURY.

30 **N**Ay, faint not now, so neere the fields of rest.  
Here no more furies, no more torments dwell,  
Then each hath felt alreadie in his brest;  
Who hath beene once in love, hath prov'd his Hell.

Up then, and follow this my golden rod,  
35 That points you next to aged LETHES shore,  
Who poures his waters from his urne abroad,  
Of which but tasting, you shall faint no more.

LETHE.

Stay, who, or what phantastique shades are these  
40 That HERMES leads?

MERCURY.

They are the gentle formes,  
Of *Lovers*, tost upon those frantique seas,  
Whence VENUS sprung.

45

LETHE.

And have rid out her storms?

MERCURY.

No.

LETHE.

50 Did they perish?

23 *in perspective* not in Q    24 *thicker*] *thicker*, Q    *outer*] *other* Q  
24-8 MERCURY, ... *Musicke.* not in Q    28 *ordered*] *or der ed* F    30  
rest.] rest, Q    32 *breast*] *breast*, Q    49-50 LETHE. Did] LETHE:  
Did Q

MERCURY.

Yes.

LETHE.

How?

MERCURY.

55

Drown'd by love,

That drew them forth with hopes as smooth as were  
Th'unfaithfull waters he desir'd 'hem prove.

LETHE.

And turn'd a tempest, when he had 'hem there?

60

MERCURY.

He did, and on the billow would he roule,  
And laugh to see one *throw his heart away*,  
Another sighing, *vapour forth his soule*,  
A third, to *melt himselfe in teares*, and say,

65

*O Love, I now to salter water turne*

*Then that I die in ; then, a fourth, to crie*  
*Amid the surges, oh ! I burne, I burne :*  
*A fift, laugh out, it is my ghost, not I.*

And thus in paires I found 'hem. Onely one

70

There is, that walkes, and stops, and shakes his head,  
And shuns the rest, as glad to be alone,  
And whispers to himselfe, *he is not dead.*

FATES.

No more are all the rest.

75

MERCURY.

No?

I. FATE.

No.

58, 60 'hem Q : them F 63-9 *throw . . . not I.] The italicized*  
*words in roman in Q* 65 and say,] and say F 68 surges, Q :  
surges ; F oh !] oh Q 73 *he . . . dead roman in Q*



80

MERCURY.

But, why

Proceeds this doubtfull voyce from destiny ?

FATES.

It is too sure.

85

MERCURY.

Sure ?

2. FATE.

I. Thinkes MERCURY,

That any things, or names on earth doe die,

90 That are obscur'd from knowledge of the FATES,  
Who keepe all rolls ?

3. FATE.

And know all natures dates ?

MERCURY.

95 They say themselves, *th<sup>e</sup>y*'are dead.

I. FATE.

It not appears,

Or, by our rocke.

2. FATE.

100

Our spindle.

3. FATE.

Or our sheeres.

FATES.

Here all their threds are growing yet, none cut.

105

MERCURY.

I 'gin to doubt, that *Love* with charmes hath put  
This phant'sie in 'hem ; and they onely thinke  
That they are ghosts.

88 I.] I : Q      90 FATES.] FATES followed by the mark of a lead in  
F : FATES ; Q      95 themselves, *th'are dead*] themselves th'are dead  
Q      97 appears.] appears. Q, F : appears, F3      104 growing  
yet, W : growing, yet Q, F      106 I 'gin] I' gin Q : I'gin F

<1.> F A T E.

If so, then let 'hem drinke  
Of L E T H E S streame. 110

<2.> F A T E.

'Twill make 'hem to forget  
L O V E S name.

<3.> F A T E.

And so, they may recover yet ! 115

M E R C V R Y.

{ Doe, bow unto the reverend lake :  
And having touch'd there ; up, and shake  
The shadowes off, which yet doe make 120  
Us you, and you your-selves mistake.

*Here they all stoope to the water, and dance forth their Anti-  
masque in severall gestures, as they liv'd in love : And re-  
tyring into the Grove, before the last person be off the Stage ;  
the first couple appeare in their posture between the trees, 125  
readie to come forth, changed.*

M E R C V R Y.

See ! see ! they are themselves agen !

1. F A T E.

Yes, now the<y>'are substances, and men. 130

2. F A T E.

L O V E, at the name of L E T H E flies.

L E T H E.

For, in oblivion drown'd, he dyes.

109, 112, 115] 1. 2. 3. W 116 yet !] yet. Q 118 Doe] Go W, G  
[To the Shades.] add G 122 Antimasque] antimasque, Q 125  
posture] posture, Q 126 forth] fourth Q 130 they're] they are F

135

## 3. F A T E.

He must not hope, though other states  
He oft subdue, he can the F A T E S.

## F A T E S.

140

'Twere insolence, to thinke his powres  
Can worke on us; or equall ours.

## C H O R U S.

145

**R** Eturue, returne,  
Like lights to burne  
On earth,

For others good :  
Your second birth  
Will fame old L E T H E S flood,  
And warne a world,  
That now are hoorld  
About in tempest, how they prove  
Shadowes for *Love*.  
Leape forth : your light it is the nobler made,  
By being strooke out of a shade.

150

*Here they dance forth their entrie, or first dance : after which,*

155

C V P I D *appearing, meets them.*

160

**W**Hy, now you take me ! these are rites  
That grace *Loves* dayes, and crowne his nights !  
These are the motions, I would see,  
And praise, in them that follow mee !  
Not sighes, nor tears, nor wounded hearts,  
Nor flames, nor ghosts : but ayrie parts  
Try'd, and refin'd as yours have bin,  
And such they are, I glory in !

140 us ; or] vs, and Q      142 returne] Returne Q, F      150  
About] About Q      154 which,] which Q, F      155 CVPID]  
CVPID—Q, F      163 in ! corr. F : in. Q : in F originally

M E R C V R Y.

Looke, looke unto this snakie rod, 165  
 And stop your eares, against the charming god ;  
 His every word, falls from him, is a snare :  
 Who have so lately knowne him, should beware.

*Here they Dance their maine dance, which ended,*

C V P I D. 170

Come, doe not call it C V P I D S crime,  
 You were thought dead before your time.  
 If thus you move to H E R M E S will  
 Alone ; you will be thought so still.  
 Goe, take the Ladies forth, and talke, 175  
 And touch, and taste too : Ghosts can walke.  
 'Twixt eyes, tongues, hands, the mutuall strife  
 Is bred, that tries the truth of life.  
 They doe, indeed, like dead men move,  
 That thinke they live, and not in love ! 180

*Here they take forth the Ladyes, and the Revells follow :  
 after which,*

M E R C V R Y.

Nay, you should never have left off :  
 But stay'd, and heard your C V P I D scoff, 185  
 To finde you in the line you were.

C V P I D.

Your too much wit, breeds too much feare.

M E R C V R Y.

Good Flie, good night. 190

166 eares,] eares Q : ear es, F 172 dead] dead, Q 174 Alone]  
 A lone F 180 love !] loue. Q 185 CVPID] generall CVPID Q  
 188 Your] HERMES, your Q

C V P I D.

But, will you go ?

Can you leave L O V E, and he intreat you so ?

Here, take my quiver, and my bow,

195 My torches too ; that you, by all, may know

I meane no danger to your stay :

This night, I will create my holiday,

And be Yours, naked, and entire.

M E R C V R Y.

200 As if that L O V E, dis-arm'd, were lesse a fire ?

Away, away.

*They Dance their going out : which done,*

M E R C V R Y.

Yet lest that V E N V S wanton Sonne

205 Should, with the world, be quite undone,

For your faire sakes (you brighter starres,

Who have beheld these civill warres)

F A T E is content, these Lovers here

Remaine still such : so L O V E will sweare

210 Never to force them act to doo,

But what he will call H E R M E S too.

C V P I D.

I sweare : and with like cause thanke M E R C V R Y,

As these have, to thanke him, and destiny.

215

C H O R V S.

All then take cause of joy : for who hath not ?

Old L E T H E, that their follies are forgot ;

We, that their lives unto their fates they fit :

They, that they still shall love, and love with wit.

The End.

192 But, Q : But F      198 Yours, Q : yours F      204 Sonne Q :  
 Sonne, F      205 Should, Q : Should F      207 warres) Q : warres.) F  
 211 too] to F3

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# THE VISION OF DELIGHT

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## THE TEXT

First printed in the Folio of 1640 in the section of the Masques on signatures C 4 verso, D 1 to 3 recto, pages 16-21. The Newcastle manuscript (Harley 4955) has on folios 40 and 41 without any heading the speeches of Phantasy (ll. 57-125); such readings as we have quoted are marked 'N' in the critical apparatus. From the use of the present tense in the stage-direction at lines 115-17, 'comes forth', 'proceeds', it appears to have been taken from a copy used for the performance and earlier than the printed text.

THE  
VISION OF  
DELIGHT  
PRESENTED AT  
COURT IN  
CHRISTMAS,  
1617.

THE SCENE.

A Street in perspective of faire building discovered.

DELIGHT

Is seene to come as afarre off, accompanied with  
*Grace, Love, Harmonie, Revell, Sport, Laughter.*

5

WONDER *following.*

DELIGHT

spake in song (*stylo recitativo.*)

Let us play, and dance, and sing,  
let us now turne every sort  
O' the pleasures of the Spring,  
to the graces of a Court.

10

From ayre, from cloud, from dreams, from toyes,  
to sounds, to sence, to love, to joyes ;

Let your shewes be new, as strange,  
let them oft and sweetly varie ;

15

Let them haste so to their change,  
as the Seers may not tarrie ;



Too long t(o)'expect the pleasing'(s)t sight  
 20 doth take away from the delight.

*Here the first Anti-maske enter'd.*

*A she Monster delivered of sixe Burratines, that dance with  
 sixe Pantalones, which done,*

DELIGHT, *spoke againe.*

25 Yet heare what your delight doth pray :  
 all sowre and sullen looks away,  
 that are the servants of the day ;  
 Our sports are of the humorous night,  
 Who feeds the stars that give her light,  
 30 and useth (then her wont) more bright,  
 to help the vision of DELIGHT.

*Here the Night rises, and tooke her Chariot bespangled  
 with starres.*

DELIGHT, *proceeds.*

35 See, see her Scepter, and her Crowne  
 are all of flame, and from her gowne  
 a traine of light comes waving down.  
 This night in dew she will not steepe  
 the braine, nor locke the sence in sleepe ;  
 40 but all awake with *Phantom*es keepe,  
 and those to make DELIGHT more deep.

*By this time the Night, and Moone being both risen ; Night  
 hovering over the place, sung.*

Breake, *Phant'sie*, from thy cave of cloud,  
 45 and spread thy purple wings ;  
 Now all thy figures are allow'd,  
 and various shapes of things ;

19 pleasing'st G : pleasing't F: pleasing F3 23 done,] done F  
 25 pray : G : pray F 27 day ;] day, F 32 tooke] takes W  
 bespangled] be spangled F 39 the braine] The braine F 40  
 awake] awake, F 43 sung] Sung F (separated from 'place' and  
 centred) 44 Breake, *Phant'sie*,] Breake *Phant'sie* F

Create of ayrie formes, a streame ;  
 it must have bloud, and naught of fleame,  
 And though it be a waking dreame ; 50  
 } Yet let it like an odour rise  
*The Quire.* } to all the Sences here,  
 } And fall like sleep upon their eies,  
 } or musick in their eare.

*The Scene here changed to Cloud, and Phant'sie breaking  
 forth, spake.* 55

Bright Night, I obey thee, and am come at thy call,  
 But it is no one dreame that can please these all ;  
 Wherefore I would know what Dreames would delight 'em ;  
 For never was Phant'sie more loth to affright 'em. 60  
 And Phant'sie, I tell you, has dreams that have wings,  
 And dreams that have honey, and dreams that have stings ;  
 Dreames of the maker, and Dreames of the teller,  
 Dreames of the kitchin, and Dreames of the Cellar :  
 Some that are tall, and some that are Dwarfes, 65  
 Some that are halter'd, and some that weare scarffes ;  
 Some that are proper, and signifie o' thing,  
 And some another, and some that are nothing :  
 For say the French Verdingale, and the French hood  
 Were here to dispute ; must it be understood, 70  
 A feather, for a wispe, were a fit moderator ?  
 Your Ostritch, beleve it, 's no faithfull translator  
 Of perfect Utopian ; And then 'twere an od-piece  
 To see the conclusion peepe forth at a cod-piece.

The politique pudding hath still his two ends, 75  
 Tho' the bellows, and the bag-pipe were nev'r so good  
 friends :

And who can report what offence it would be  
 For the Squirrel to see a Dog clime a tree ?

52-3 *Quire.*] *Quire* F 57 call, N : call F 58 dreame] *Dreame*, N  
 59 know] *know*, N 61 Phant'sie, . . . you,] *Phantsie . . . you* F  
 66 are halter'd N : were halter'd F : wear halters F. *Cunningham conj.*  
 70 understood,] *understood* F 71 wispe, N : wispe F 72  
 Ostritch, . . . it's] *Ostritch . . . it's* F 73 'twere G : it were F 76  
 Tho'] *Tho* F and the] *and* W nev'r] *ne'er* W

- If a Dreame should come in now, to make you afeard,  
 80 With a Windmill on his head, and bells at his beard ;  
 Would you streight weare your spectacles, here, at your toes,  
 And your boots o' your browes, and your spurs o' your nose ?  
 Your Whale he will swallow a hogs-head for a pill ;  
 But the maker o' the mouse-trap, is he that hath skill.
- 85 And the nature of the Onion, is to draw teares,  
 As well as the Mustard ; peace, pitchers have eares,  
 And Shitlecocks wings; these things, doe not mind'em.  
 If the Bell have any sides, the clapper will find'em :  
 There's twice so much musicke in beating the tabor,
- 90 As i' the Stock-fish, and somewhat lesse labour.  
 Yet all this while, no proportion is boasted  
 'Twixt an egge, and an Oxe, though both have been roasted,  
 For grant the most Barbers can play o' the Citterne,  
 Is it requisite a Lawyer should plead to a Ghitterne ?
- 95 You will say now, the Morris-bells were but bribes  
 To make the heele forget that ev'r it had kibes ;  
 I say, let the wine make nev'r so good jelly,  
 The conscience o' the bottle, is much i' the belly :  
 For why ? doe but take common Councell i' your way,
- 100 And tell me who'le then set a bottle of hay  
 Before the old Usurer, and to his horse  
 A slice of salt-butter, perverting the course  
 Of civill societie ? Open that gap,  
 And out skip your fleas, foure and twenty at a clap,
- 105 With a chaine and a trundle-bed following at th'heelles,  
 And will they not cry then, the world runs a wheelles :  
 As for example, a belly, and no face,  
 With the bill of a Shoveler, may here come in place ;  
 The haunches of a Drum, with the feet of a pot,
- 110 And the tayle of a Kentishman to it ; why not ?  
 Yet would I take the stars to be cruell,  
 If the Crab, and the Ropemaker ever fight duell,

79 now, *N* : now *F*      83 swallow *N* : swallow, *F*      87 wings ;]  
 wings, *F* things,] things *F* 'em.] 'em, *F*      92 'Twixt] 'T'wixt *F*  
 94 plead] play *N*      97 say,] say *F*      99 why ?] why, *N*      103  
 Open *N* : open *F*      104 at] in *N*      106 a] on *N*

On any dependance, be it right, be it wrong.  
But mum ; a thread may be drawne out too long.

*Here the second Anti-masque of Phantasmes came forth,* 115  
*which danced,*

PHANT'SIE *proceeded.*

Why, this, you will say, was phantasticall now,  
As the Cocke, and the Bull, the Whale, and the Cow ;  
But vanish away, I have change to present you, 120  
And such as (I hope) will more truly content you :  
Behold the gold-haired *Houre* descending here,  
That keeps the gate of Heaven, and turnes the yeare,  
Alreadie with her sight, how she doth cheare,  
And makes another face of things appeare. 125

*Here one of the Houres descending, the whole Scene changed to  
the Bower of Zephyrus, whilst Peace sung, as followeth.*

Why looke you so, and all turne dumbe !  
to see the opener of the New-yeare come ?  
My presence rather should invite, 130  
and ayd, and urge, and call to your delight.  
The many pleasures that I bring  
are all of youth, of heate, of life, and spring,  
And were prepard to warme your blood,  
not fixe it thus as if you Statues stood. 135

*The Quire.* { We see, we heare, we feele, we taste,  
we smell the change in every flowre,  
we onely wish that all could last,  
and be as new still as the houre.

113 wrong.] wrong, F 115 Phantasmes] Phantos'mes F :  
Phantom's N came] comes N 116 which] That N danced,]  
daunced, N: danced. F 117 proceeded] proceeds N 118 Why,  
this, . . . say,] Why ? this . . . say F 120 After 'away,' [They  
retire.] G 121 as (I hope) N: as I hope F 127 whilst] whilst, F  
followeth.] followeth F 131 delight.] delight, F 135 you  
Statues W: your Statues F: your Statues F3 136 We] we F  
137-8 Quire.] Quire F

140 *The Song ended, W O N D E R spake.*

W O N D E R must speake, or breake ; what is this ? Growes  
The wealth of Nature here, or Art ? It showes  
As if *Favonius*, father of the Spring,  
Who, in the verdant Meads, doth reigne sole king,  
145 Had rowsd him here, and shooke his feathers, wet  
With purple-swelling Nectar ? and had let  
The sweet and fruitfull dew fall on the ground  
To force out all the flowers that might be found ?  
Or a *Minerva* with her needle had

150 Th'enamoured earth with all her riches clad,  
And made the downie *Zephire* as he flew  
Still to be followd with the Springs best hue ?

The gaudie Peacocke boasts not in his traine,  
So many lights and shadowes, nor the raine-  
155 Resolving *Iris*, when the Sun doth court her,  
Nor purple Phesant while his Aunt doth sport her  
To heare him crow ; and with a pearched pride  
Wave his dis-coloured necke, and purple side.

I have not seene the place could more surprize,  
160 It looks (me thinkes) like one of natures eyes,  
Or her whole bodie set in art ? Behold !  
How the blew Binde-weed doth it selfe infold  
With Honey-suckle, and both these intwine  
Themselves with Bryonie, and Jessamine,  
165 To cast a kinde and odoriferous shade !

#### P H A N T ' S I E .

How better then they are, are all things made  
By W O N D E R ! But a while refresh thine eye,  
Ile put thee to thy oftner, what, and why ?

140 ended, WONDER] ended. | WONDER F 141 WONDER]  
WONDRR F Growes] grows F 142 It] it F 144 Meads,]  
Meads F 146 purple-swelling] purple swelling F 155 her,]  
ber F 156 sport her] sporth F 158 side.] side ? F 161  
Behold] behold F 162 blew Binde-weed] Blew-binde weed F  
165 shade !] shade ? F 168 WONDER !] WONDER ? F

*Here (to a loud musicke) the Bower opens, and the Maskers  
(are) discovered, as the glories of the Spring.*

W O N D E R againe spake.

Thou wilt indeed ; what better change appears ?  
 Whence is it that the ayre so sudden cleares,  
 And all things in a moment turne so milde ? 175  
 Whose breath or beams, have got proud earth with child,  
 Of all the treasure that great Natur(e)'s worth,  
 And makes her every minute to bring forth ?  
 How comes it Winter is so quite forc't hence,  
 And lockt up under ground ? that every sence 180  
 Hath severall objects ? Trees have got their heads,  
 The fields their coats ? that now the shining Meads  
 Doe boast the *Paunce*, the *Lillie*, and the *Rose* ;  
 And every flower doth laugh as *Zephire* blowes ?  
 That Seas are now more even then the Land ? 185  
 The Rivers runne as smoothed by his hand ;  
 Onely their heads are crisped by his stroake :  
 How plaies the Yeareling with his brow scarce broke  
 Now in the open Grasse ? and frisking Lambs  
 Make wanton Salts about their drie-suckt Dams ; 190  
 Who to repaire their bags doe rob the fields ?  
 How is't each bough a severall musicke yeilds ?  
 The lusty *Throstle*, early *Nightingale*  
 Accord in tune, though varie in their tale ?  
 The chirping *Swallow* cald forth by the Sun, 195  
 And crested *Larke* doth his division run ?  
 The yellow *Bees*, the ayre with murmure fill ?  
 The *Finches* caroll, and the *Turtles* bill ?  
 Whose power is this ? what God ?

P H A N T ' S I E

200

Behold a King

Whose presence maketh this perpetuall *Spring*,  
 The glories of which Spring grow in that Bower,  
 And are the marks and beauties of his power.

175 milde ?] milde, F

195 Inset in F

205 *To which the Quire answered.*

'Tis he, 'tis he, and no power els,  
That makes all this what *Phant'sie* tels ;  
The founts, the flowers, the birds, the bees,  
The heards, the flocks, the grasse, the trees,  
210 Do all confesse him ; but most *These*  
Who call him lord of the foure Seas,  
King of the lesse and greater Iles,  
And all those happy when he smiles.

Advance, his favour calls you to advance,  
215 And do your (this nights) homage in a dance.

*Here they danced their entry, after which they sung againe.*

Againe, againe ; you cannot be  
Of such a true delight too free,  
Which who once saw would ever see ;  
220 And if they could the object prize,  
Would while it lasts not thinke to rise,  
But wish their bodies all were eyes.

*They Danc'd their maine Dance, after which they sung.*

In curious knots and mazes so  
225 The Spring at first was taught to go ;  
And *Zephire*, when he came to wooe  
His *Flora*, had their motions too,  
And thence did *Venus* learne to lead  
Th' *Idalian* Braules, and so <to> tread  
230 As if the wind, not she did walke ;  
Nor prest a flower, nor bow'd a stalke.

*They Danc'd with Ladies, and the whole Revells followed ;  
after which Aurora appeared (the Night and  
Moone descended) and this Epilogue  
followed.*

235

206 'Tis . . . 'tis] Tis . . . tis F els,] els F 208 bees]  
Bees F 215 a] a' F 229 to W 234 Moone descended)]  
Moone) descended, F: Moon being descended G

*<Aurora.>*

I was not wearier where I lay  
By frozen *Tythons* side to night ;  
Then I am willing now to stay,  
And be a part of your delight.

240

But I am urged by the Day,  
Against my will, to bid you come away.

*The Quire.*

They yeild to Time, and so must all.  
As Night to sport, Day doth to action call,  
Which they the rather doe obey,  
Because the Morne, with Roses strew's the way.

245

*Here they Danc'd their going off, and Ended.*

242 will,] will *F*248 and] and *F*





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PLEASURE RECONCILED  
TO VIRTUE

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## THE TEXT

First printed in the Folio of 1640 in the section of the Masques on signatures D 3 verso to E 3 recto, pages 22 to 29. But there is an earlier text, contemporary with the performance, in a manuscript now at Chatsworth belonging to the Duke of Devonshire. It was recorded in the Third Report of the Historical Manuscripts Commission, 1872, Appendix, page 43, with the extraordinary description 'A 12mo volume, paper, 16th century. Plenum reconciled to Kulum. (A Masque, 12 leaves)'. A short summary of the masque follows. The manuscript has sixteen leaves, in two gatherings of eight, measuring six inches by four. The margins are ruled to make a border for the text. The title 'PLEASVRE reconcild to VERTVE' is on folio 1*a*, the verso being blank; the text is on folios 2*a* to 12*a*. The water-marks are the letter 'N' on folios 4 verso and 12 verso, and a large 'J' with an ornament above it on folios 7 verso and 16 verso. The text is finely written in a compact form, to be carried in the hand, if need be, at the performance. It is a copy made for presentation to a courtier, either a performer or a patron. It uses the present tense in the descriptions and stage-directions, picturing the scene as it passes before the eye of the spectator. Thus, in lines 115-19 'After this, the whole *Groue* vanisheth, and the whole *Musiq* is discovered, sitting at y<sup>e</sup> foote of y<sup>e</sup> *Mountaine*, w<sup>th</sup> *Pleasure* & *Vertue* seated aboue y<sup>em</sup>: The *Quire* invyete *Hercules* to rest w<sup>th</sup> this Song.' In the printed text '*vanished*', '*was discovered*', and '*The Quire invited*' are substituted.

The descriptions and stage-directions are in large English hand; the speeches are in the English, the songs in the Italian hand. Folios 5*a* and 10*a* (ll. 83-99, 274-92), here reproduced, show these various hands.

The manuscript has valuable corrections of the Folio text. In line 21 of the opening speech it reads 'both hogshead and Tun' for 'the hogshead and tun' of the Folio, the

printer repeating ' the ' from the preceding list ' The harth, and the range, the dogge, and the wheele '. There is an important correction later in the speech (ll. 23-4) :

and since, w<sup>th</sup> y<sup>e</sup> funnel; an hyppocras bag  
h' has made of himself, y<sup>t</sup> now he cries swag.

The Folio has

And since with the funnell, and *Hippocras* bag,  
H'as made of himselfe, that now he cries swag;

The Hippocras bag was a conical bag of cotton or other material used as a strainer, and the lines mean ' he has made a Hippocras bag of himself, so that now he proclaims himself a swag-belly '. In the stage-direction of lines 214-16 the Quire and the masquers come forth ' from y<sup>e</sup> Lap of y<sup>e</sup> Mountaine ', not from the ' *top* ', as in the Folio. The mountain is called upon to open :

*Ope, aged Atlas, open then thy lap.*

The performers are not perched on the summit. ' *You* ' and ' *your* ' in lines 266 and 287 are corrupted to ' *they* ' and ' *their* ' in the Folio, the printer misreading the context. Two words missing in the Folio text, which marks the lacunae with a dash, are preserved in the manuscript in lines 292 and 316 :

*iust to y<sup>e</sup> tune you moue your limbes*

where the Folio omits ' *tune* ' ; and

*but euer ouer come-it.*

where the Folio by an error of haplography omits ' *euer* '. Jonson's spelling ' *Herões* ', found in his autograph manuscript of *The Masque of Queens* (l. 687), is preserved in line 100 :

of thirstie *Herões* after labour hard.

The Folio prints ' *Heroes* ', and so, but for the manuscript, we should naturally read the line.

There are few errors in the manuscript : ' *her* ' for ' *are* ' (l. 94), ' *give* ' for ' *gives* ' (l. 209), ' *Doedulus* ' (l. 244), and

'heighting' (l. 285); and Jonson could not have spelt 'discendeth' or 'discent' (ll. 165, 236).

The Folio text is a slight revision: stage-directions are put in the past tense, and there are a few trivial changes of reading, one of which appears to be authoritative—

(Here on this Mountaine bred,)

in line 128 for 'vpon this Mountaine bred'. In line 285 the Manuscript is probably right in reading

*instructed to the height(n)ing sence  
of dignitie, and reuerence . . .*

It is a subtler reading than the Folio's '*Instructed by the heightning sence*'.

In view of the unique character of the Manuscript, which has not been printed before, we have decided to base our text upon it. We have corrected it as little as possible, inserting purely necessary stops, printing initial 'v' for 'u' and beginning a sentence with a capital letter.<sup>1</sup> In the matter of punctuation the two texts, generally speaking, correct each other. The copyist, it may be noted, showed a marked fondness for the colon, which he was apt to overwork. The Manuscript is beautifully written with extreme care, and its lapses are trivial. If the Folio was set up from Jonson's autograph, the printer, over and above his omissions and misreadings, certainly tampered with Jonson's punctuation. In lines 145-54 the Manuscript preserves a subtle pointing which no scribe was likely to invent. It is the moment when Hercules is asleep and the Pygmies find him and plan to attack him. The passage runs in the Manuscript:—

2. *Pig.* he is yonder.

1. where?

3. at the hill foote; a sleep.

1. Let one goe steale his Club

2. my charge: ile creep.

<sup>1</sup> For example, before lines 23, 25, 33, 90, 91, 97, 123, 136, 139, all speeches in lines 145-53, 163, 226, 242-3, 245, 247, 294, 306, 315, 333, 346. These are not recorded in the critical apparatus.

4. he is ours.
1. Yes : peace.
3. triumph : we haue him, Boy.
4. Sure ; sure : he is sure.
1. Come ; let us daunce for ioy.

For the semicolons and colons the Folio substitutes commas : this is exactly how a printer would be liable to treat the pointing. But the heavier stops suggest the frightened whispers and pauses of the Pygmies.

Here the .I.  
 ACT MASQUE  
 after which  
 HERCULES.

What rights are <sup>his</sup> bred Earth, more Monste get?  
 Antæus scarce is told: what can beget  
 this story? & say, I say, contraried, upon Earth?  
 is Earth so fruitfull of fire orne d'agoner?  
 or 'cause his virt wad, Inguamantie  
 Lupid she, w<sup>th</sup> bitious hospitalitie  
 to work an exiation, first? And then  
 (Ope Virtue) speis her Spongers, be, not, neth  
 bottles? more distilled? galel a tun of paine?  
 frow? & y<sup>e</sup> other galel teaste forte in frow?  
 most Frast? y<sup>e</sup> Bellies? Comus? And my Cup  
 brouget in to fill y<sup>e</sup> drunken Orgies, be?  
 & fire abuse? y<sup>e</sup> was y<sup>e</sup> round reward





## P L E A S V R E

reconcild to

## V E R T V E

The Scene

the

Mountaine

ATLAS.

His top ending in y<sup>e</sup> figure of an old Man, his head & beard all hoary & frost : as if his sholders were couerd w<sup>th</sup> snow, y<sup>e</sup> rest wood & rock : a Groue of Ivy at his feet : out of w<sup>ch</sup>, to a wild Musique of *Cimbals Flutes, & Tabers*, is brought 5 forth Comus, y<sup>e</sup> god of *cheere*, or y<sup>e</sup> *belly*, riding in tryumph, his head crownd with roses, & other flowres ; his haire curld : They y<sup>t</sup> wayt vpon him, crownd with Ivy, their Iavelyns don about w<sup>th</sup> it : One of them going w<sup>th</sup> Hercules *Bowle* bare before 10 him : while y<sup>e</sup> rest present him, w<sup>th</sup> this

Song.

*Roome, roome, make roome for y<sup>e</sup> bouncing belly,  
first father of Sauce, & deuiser of gelly,  
Prime master of arts, & y<sup>e</sup> giuer of wit,  
y<sup>t</sup> found out y<sup>e</sup> excellent ingine, y<sup>e</sup> spit,*

15

Title. After 'VERTVE'. F adds 'A Masque. AS IT WAS PRESENTED AT COVRT BEFORE KING IAMES. 1619.' Scene the] SCENE was F  
1 His top] *Who had his top* F 6 forth] *forth*, F Comus,] COMVS F  
8 flowres ;] *flowers*, F him,] *him* F 10 *Bowle*] *his Boule* F  
11 him :] *him*, F present] *presented* F 12 Song] *Hymne* F 13  
*belly,*] *belly* MS : *bellie*, F 14 *gelly,*] *jellie* ; F 16 *ingine*] *Engine* F

- y<sup>e</sup> plough, & y<sup>e</sup> flaile, y<sup>e</sup> mill, & y<sup>e</sup> Hopper,*  
*y<sup>e</sup> hutch, & y<sup>e</sup> bowlder, y<sup>e</sup> furnace, & coppar,*  
*y<sup>e</sup> Ouen, y<sup>e</sup> bauin, y<sup>e</sup> mawkin, & peelee*  
 20 *y<sup>e</sup> harth, & y<sup>e</sup> range, y<sup>e</sup> dog, & y<sup>e</sup> wheele.*  
*He, he first inuented both hogshead & Tun,*  
*y<sup>e</sup> gimblet, & vice too ; & taught 'em to run.*  
*And since, w<sup>th</sup> y<sup>e</sup> funnel, an hyppocras bag*  
*h'has made of himself, y<sup>t</sup> now he cries swag.*  
 25 *W<sup>ch</sup> showes, though y<sup>e</sup> pleasure be but of fowre inches,*  
*yet he is a weesell, y<sup>e</sup> gullet that pinches,*  
*of any delight : & not spares from y<sup>e</sup> back*  
*what-euer, to make of y<sup>e</sup> belly a sack :*  
*haile, haile, plump Panch, ô y<sup>e</sup> founder of tast*  
 30 *for freashmeates, or powlder, or pickle, or past.*  
*deuourer of broild, bak'd, rosted, or sod,*  
*& emptier of cups, be they euen, or od.*  
*All w<sup>ch</sup> haue now made thee, so wide i' y<sup>e</sup> waste*  
*as scarce w<sup>th</sup> no pudding thou art to be lac'd :*  
 35 *but eating & drincking, untill thou dost nod*  
*thou break'st all thy girdles, & breakst forth a god.*

To this ; the

Bowle-bearer.

- Doe yo<sup>u</sup> heare, my ffrends : to whom doe yo<sup>u</sup> sing all this  
 40 now ? pardon me only that I ask yo<sup>u</sup>, for I doe not looke  
 for an answeare, ile answeare myself : I know it is now  
 such a time as the *saturnalls* for all the world, that every  
 man stands vnder the eaves of his owne hat ; & sings

17 *Hopper*] hopper F      18 *furnace,*] furnace F      *coppar*  
 copper F      19 *bauin*] baven F      & *peelee*] the peelee F      20  
*wheele,*] wheele, F      21 *both*] the F      22 *run,*] run, F      23  
*since,*] since F      *funnel,*] funnel ; MS : funnell, F      *an*] and F  
*bag*] bag, F      24 *h'has*] H'as F : *query* 'he'has'      *swag,*] swag ; F  
 25 *showes,*] *showes* MS : *showes* F      27 *y<sup>e</sup>*] this F (*probably a mis-*  
*print for 'his'*)      *backe,* F      28 *what-euer,*] What ever F  
 29 *haile, plump*] *haile plump* MS : so F      *Panch*] paunch F      *tast*  
 taste, F      31 *bak'd*] back'd F      32 *od.*] odd ; F      33 *thee,*] thee F  
 34 *lac'd*] lac'd. MS : lac'd, F      35 *drincking,*] drinking F  
 37 this ;] this F      39 *heare,*] heare F      *doe*] did F      41 *an*  
 answeare,] an answer ; F      myself :] my selfe, F

what please him, that's the ryte, & y<sup>e</sup> libertie of it. Now  
 yo<sup>u</sup> sing of god Comus here, the *Belly-god*. I say it is well, 45  
 & I say it is not well: it is well, as it is a Ballad, and y<sup>e</sup>  
 Belly worthie of it I must needs say, and 'twere forty yards  
 of ballad, more: as much ballad as tripe: But when y<sup>e</sup>  
 Belly is not edified by it, it is not well: for where did yo<sup>u</sup>  
 ever read, or heare, that the Belly had any eares? Come, 50  
 neuer pump for an answeare, for yo<sup>u</sup> are defeated: Our  
 fellow Hunger there, y<sup>t</sup> was as auncient a Reteyner to y<sup>e</sup>  
 Belly as any of vs, was turnd away, for being vnseasonable:  
 not vnreasonable, but vnseasonable: and now is he (poore  
 thingut) faine to get his living w<sup>th</sup> teaching of Starlings, 55  
 Mag-pies, Parotts, and Jack-dawes: those things he would  
 haue taught the belly. Beware of dealing w<sup>th</sup> y<sup>e</sup> belly, the  
 belly will not be talkd to, especially when he is full: there  
 is no venturing vpon *Venter*, then; he will blow yo<sup>u</sup> all vp:  
 he will thunder, indeed la: Some in derision call him the 60  
 father of farts: But I say, he was y<sup>e</sup> first inventor of great  
 ordynance: and taught vs to discharge 'em on feastivall  
 daies: would we had a fit feast for him y<sup>e</sup> faith, to show his  
 activitie: I would haue something fetchd in now to please  
 his five sences, the throat, or the two sences, y<sup>e</sup> eyes; 65  
 pardon me, for my two sences; for I that carry *Hercules*  
*Bowle* i' the service may see doble by my place: for I haue  
 drunck like a frogge to day. I would haue a *Tun* now,  
 brought in to daunce, and so many *Bottles* about it: Ha?  
 yo<sup>u</sup> looke as if yo<sup>u</sup> would make a probleme of this: do yo<sup>u</sup> 70  
 see? a probleme? why *Bottles*? and why a *Tun*? and

44 please] pleases G ryte] right F 45 here,] here F *Belly-*  
*god.*] bellie-god; F 46 well, as] well as F 47 it I] it; I F  
 50 eares? F: eares: MS Come,] Come F 52 there,] there F  
 53-4 vnseasonable: . . . vnseasonable:] vnseasonable, . . . vnseasonable;  
 F 54-5 (poore thingut)] poore thin-gut, F 56 Parotts]  
 parotts MS 58 to] too F 58-9 there . . . *Venter*, then] then  
 there . . . *Venter*, F 60 thunder,] thunder F derision] dirision F  
 62 ordynance:] Ordnance, F 'em] them F 63 daies:] dayes, F  
 64 fetchd in now] now fetcht in F 65 two sences,] two sences MS,  
 F 66 me,] mee F 67 doble] double F 68 day.] day: F  
 now,] now F 69 it] him F 70-1 do yo<sup>u</sup> see?] doe you see?  
 do you see? F

why a *Tun*? and why *Bottles*? to daunce? I say, that  
 men that drink hard, and serve the belly in any place of  
 quality (as the *Jouiall Tinkers*, or a *lusty kindred*) are living  
 75 measures of drinck: and can transforme themselues, & doe  
 every daie, to *Bottles* or *Tuns* when they please: and when  
 they ha' don all they can, they are, as I say agen, (for I  
 thinck I said somewhat like it afore) but moving measures  
 of drinck: And there is a Peece i' the Cellar can hold more  
 80 then all they: this will I make good, if it please our new god,  
 (but) to give a nod: for the Belly do's all by signes: and I  
 am all for the belly: the truest clock i' the world to goe by.

Here the .I.  
 ANTIMASQUE  
 after which  
 HERCULES.

85

What rytes are y<sup>e</sup>is? breeds Earth more Monste<sup>rs</sup> yet?  
*Antæus* scarce is cold: what can beget  
 this store? (& stay) such contraries vpon her?  
 90 Is Earth so fruitfull of hir owne dishonor?  
 Or 'cause his vice was Inhumanitie  
 hopes she, w<sup>th</sup> vitious hospitalitie  
 to work an expiation, first? and then  
 (help Vertue) theis are Sponges, & not men.  
 95 *Bottles*? meere vessells? half a tun of panch?  
 how? & y<sup>e</sup> other half thrust forth in hanch?  
 Whose *Feast*? y<sup>e</sup> Bellies? *Comus*? and my Cup  
 brought in to fill y<sup>e</sup> druncken *Orgies* vp?  
 & here abusd? y<sup>t</sup> was y<sup>e</sup> crownd reward  
 100 of thirstie *Herōes* after labour hard?  
 Burdens, & shames of nature, perish, dye,

72 *Bottles*? to] bottles to F      74 a *lusty*] a lusty MS: the *lusty* F  
 77 are,] are F      79 drinck: And] drink, and F      80 they:  
 this] they. This F      81 but F      84 After 'ANTIMASQUE'  
*danced by Men in the shape of bottles, tuns, &c.* G      90 dishonor]  
 dishonour F      92 she, w<sup>th</sup>] she by F      94 are F: her MS  
 men.] men MS: men: F      95, 96 panch . . . hanch] paunch . . .  
 haunch F      100 *Herōes*] *Heroes*, F

for yet yo<sup>u</sup> neuer liv'd ; But in y<sup>e</sup> sty<sup>e</sup>  
of vice haue wallow'd ; & in y<sup>t</sup> Swines strife  
byn buried vnder the offence of life.  
Goe, reele, & fall, vnder y<sup>e</sup> load yo<sup>u</sup> make, 105  
till yo<sup>r</sup> swolne bowells burst w<sup>th</sup> what they take.  
Can this be pleasure, to extinguish man ?  
or so quyte change him in his figure ? Can  
y<sup>e</sup> Belly love his paine, and be content  
w<sup>th</sup> no delight, but what's a punishment ? 110  
Theis *Monsters* plague y<sup>m</sup>selues : & fitly too,  
for they do suffer what, and all they doo.  
But here must be no shelter, nor no shrowd  
for such : Sinck *Groue*, or vanish into clowd.

After this, the whole *Groue* vanisheth, and the 115  
whole *Musiq* is discoverd, sitting at y<sup>e</sup> foote of  
y<sup>e</sup> *Mountaine*, w<sup>th</sup> *Pleasure & Vertue* seated aboue  
y<sup>em</sup> : The *Quire* invy<sup>te</sup> *Hercules* to rest w<sup>th</sup> this

### Song.

*Great frend, and seruant of the good,* 120  
*let coole a while thy heated blood,*  
*and from thy mightie labo<sup>r</sup> cease.*  
*Lye downe, lye downe,*  
*and giue thy trobled spirits peace,*  
*whilst Vertue, for whose sake* 125  
*thou dost this god-like trauaile take,*  
*may of y<sup>e</sup> choicest herbage, make,*  
*vpon this Mountaine bred,*  
*a Crowne, a Crowne*  
*for thy imortall head.* 130

102 for . . . liv'd ;] (For . . . liv'd) F 104 byn] Beene F 105  
make, F: make MS 106 they] you F 112 suffer] suffer ; F  
they doo.] the doe, F 115 After] At F vanisheth] vanished F  
116 is] was F 118 invy<sup>te</sup>] invited F 120 good,] good, F: good MS  
122 cease.] cease. F: cease MS 123 lye downe,] lye downe MS 124  
peace,] peace, F: peace MS 126 take,] take MS 127 make,]  
make F: make MS 128 vpon . . . bred,] vpon . . . bred MS : (Here  
on . . . bred,) F

Here *Hercules* being laid downe at y<sup>e</sup><sub>r</sub> feet ; the

## 2. ANTIMASQUE

w<sup>th</sup> is of *Pigmees* appeeres

### 1. Pigmee.

- 135 *Antæus* dead ? and *Hercules* yet live ?  
Where is this *Hercules* ? what wold I give  
to meet him, now ? meet him ? nay, three such other,  
if they had hand in murder of o<sup>r</sup> Brother ?  
W<sup>th</sup> three ? w<sup>th</sup> fowre ? w<sup>th</sup> ten ? nay, w<sup>th</sup> as many  
140 as y<sup>e</sup> *Name* yeilds : pray Anger there be any  
whereon to feed my iust revenge, and soone,  
how shall I kill him ? hurle him 'gainst y<sup>e</sup> Moone,  
& break him in small portions ? give to *Greece*  
his braine, & euery tract of earth a peece ?  
145 2. *Pig*. He is yonder.  
1. Where ?  
3. At the hill foote ; a sleep.  
1. Let one goe steale his Club.  
2. My charge : ile creep.  
150 4. He is ours.  
1. Yes : peace.  
3. Triumph : we haue him, Boy.  
4. Sure ; sure : he is sure.  
1. Come ; let vs daunce for ioy.  
155 They *Daunce* : at y<sup>e</sup> end wherof they think to  
surprize him : when sodainely, being wak'd by the

131 y<sup>e</sup><sub>r</sub> feet ;] *their feet*, corr. F : *their, feet* F originally 133  
is] was F *Pigmees*] *Pigmees* F originally : *Pigmies* corr. F appeeres]  
appeared F 134 *Pigmees*] *PIGMIE* F 135 dead ? ... live ?]  
dead ! ... live ! F 136 wold] would F 137 nay, ... other, F :  
nay ... other MS 139 three ? ... foure ? ... ten ? MS, corr.  
F : three, ... foure, ... ten F originally nay,] nay MS, F 140  
yeilds :] yeilds ? F 141 soone,] soone : F 142 Moone, F :  
Moone MS 144 peece ?] peece. F 147 foote :] foot, F 149  
charge :] charge, F 150 He is] He's F 151 Yes :] Yes, F 152  
Triumph :] Triumph, F 153 Sure ; sure :] Sure, sure, F 154  
Come :] Come, F 155 They ... think] *At the end of their dance they*  
*thought* F 156 sodainely] *suddenly* F wak'd] *awak'd* F

*Musique*, and rowsing himself, they all run into holes.

Song.

*Wake, Hercules, awake : but heaue vp thy black ey,* 160  
*'tis only ask'd from y<sup>ee</sup>, to looke, & theis wil dy,*  
*or flie.*

*Already they are fled,*  
*whom scorne had els left dead.*

At which *Mercury* descendeth from y<sup>e</sup> *Hill* : w<sup>th</sup> 165  
a gurlond of *Poplar*, to crowne him.

*Mercurye.*

Rest still, thou active frend of *Vertue* : Theis  
shold not disturb y<sup>e</sup> peace of *Hercules*.  
*Earths* worms, & *Honors* dwarffs, at too great ods, 170  
prove, or provoke y<sup>e</sup> issue of y<sup>e</sup> gods.  
Se here, a *Crowne*, y<sup>e</sup> aged *Hil* hath sent thee,  
my grandsire *Atlas*, he y<sup>t</sup> did present thee  
w<sup>th</sup> y<sup>e</sup> best Sheep, y<sup>t</sup> in his fold were found,  
or golden fruit, on y<sup>e</sup> *hesperian* ground 175  
for rescuing his faire Daughte<sup>rs</sup> : then y<sup>e</sup> prey  
of a rude *Pirat*, as thou cam'st this way.  
& taught thee all y<sup>e</sup> learning of y<sup>e</sup> Sphere,  
& how, like him, thou mightst y<sup>e</sup> heaven vp-beare,  
as y<sup>t</sup> thy labo<sup>rs</sup> vertuous recompence. 180  
He, though a *Mountaine* now, hath yet y<sup>e</sup> sence  
of thancking thee for more : thou being still  
constant to goodnes : Guardian of the *Hill*.

157 *Musique*,] *Musique* ; MS *Musique*, and rowsing] *musicke*, he  
rowsed F 160 *Wake*,] *Wake* MS : *Wake* F vp] up MS ey,]  
ey MS : eye, F 161 'tis] tis MS dy,] dy MS : die, F 163  
fled,] fled MS : fled, F 165 descendeth] discendeth MS : descended F  
Hill :] hill, F 166 gurlond] garland F *Poplar*,] *Poplar* ; MS :  
*Poplar* F 168 still,] still F 169 *Hercules*. F : *Hercules*, MS  
170 worms,] worms : MS at . . . ods,] at . . . ods MS : (at . . . ods) F  
172 Se here, a *Crowne*,] See, here a *Crowne* F 174 Sheep,] sheepe  
F 175 fruit, on] fruit in F 177 *Pirat*,] *Pirate* F 179 how,  
like him,] how like him F heaven] heavens F -beare,] -beare ; F  
180 recompence,] recompence F 182 more :] more, F 183  
goodnes :] goodnesse, F *Hill*,] hill ; F



- Antæus*, by thee suffocated here,  
 185 and y<sup>e</sup> voluptuous *Comus*, god of cheere,  
 beat from his *Groue*, & y<sup>t</sup> defac'd : But now  
 y<sup>e</sup> time's ariv'd, y<sup>t</sup> *Atlas* told thee of : How  
 b(y)'vn-alterd law, & working of the stars,  
 there should be a cessation of all iars  
 190 'twixt *Vertue*, & hir noted opposite,  
 Pleasure : y<sup>t</sup> both shold meet here, in y<sup>e</sup> sight  
 of *Hesperus*, y<sup>e</sup> glory of y<sup>e</sup> West,  
 the brightest star, y<sup>t</sup> from his burning Crest  
 lights all on this side y<sup>e</sup> *Atlantick seas*  
 195 as far as to thy *Pillars Hercules*.  
 Se where He shines : *Iustice*, & *Wisdom* plac'd  
 about his *Throne* & those w<sup>th</sup> *Honor* grac'd,  
*Beautie*, & *Loue*. It is not w<sup>th</sup> his Brother  
 bearing y<sup>e</sup> world, but ruling such another  
 200 is his renowne. *Pleasure*, for his delight  
 is reconcild to *Vertue* : and this Night  
*Vertue* brings forth twelue *Princes* haue byn bred  
 in this rough *Mountaine*, & neere *Atlas* head,  
 the *hill of knowledge*. One, & cheif of whom  
 205 of the bright race of *Hesperus* is come,  
 Who shall in time the same y<sup>t</sup> He is, be,  
 and now is only a lesse Light then He.  
 Theis now she trusts w<sup>th</sup> *Pleasure*, & to theis  
 she give(s) an entraunce to the *Hesperides*,  
 210 faire *Beuties garden*[s] : Neither can she feare  
 they should grow soft, or wax effeminat here,

185 *Comus*, . . . cheere,] *Comus* . . . cheere F 186 defac'd :  
 But] defac'd, but F 187 of : How] of, how F 188 stars,]  
 Stars, F : stars MS 189 iars] jars, F 190 'twixt] twixt  
 MS : Twixt F *Vertue*,] *Vertue* F opposite,] opposite MS, F  
 191 here,] here F 192 West, F : West MS 193 star,] starre F  
 195 *Pillars*,] *Pillars* MS : *Pillars*, F *Hercules*,] *Hercules*, F 196  
 He] he F (so 206, 207) 197 *Honor*] *honor* MS : honour F grac'd,]  
 grac'd F 198 *Loue*,] *Love* : F 200 renowne,] renowne, F 201  
*Vertue* :] *Vertue*, F 202 forth] forth, F byn] beene F 203  
 head,] head MS, F 206 time] time, F is,] is F 207 He,]  
 he; F 209 gives F *Hesperides*,] *Hesperides* MS, F 210  
*garden*] garden F

Since in hir sight, & by hir charge all's don,  
*Pleasure* y<sup>e</sup> *Servant*, *Vertue* looking on.

Here y<sup>e</sup> whole Quire of Musique call y<sup>e</sup> .12.  
 Masquers forth from y<sup>e</sup> Lap of y<sup>e</sup> Mountaine: w<sup>ch</sup> 215  
 now opens w<sup>th</sup> this

Song.

*Ope*, aged *Atlas*, open then thy lap  
 and from thy beamy bosom, strike a light,  
 y<sup>t</sup> men may read in thy misterious map 220  
     *all lines*  
     *and signes*  
 of roial education, and the righ  
     *Se how they come, and show*  
     *that are but borne to know.* 225  
         *Descend,*  
         *descend,*  
 though pleasure lead,  
         *feare not to follow :*  
     *they who are bred* 230  
         *within the hill*  
         *of skill,*  
         *may safely tread*  
         *what path they will :*  
     *no ground of good, is hollow.* 235

On their descent from y<sup>e</sup> hill  
*Dædalus* comes downe before y<sup>em</sup>.

of whom

*Hercules* demaunds

*Mercurie.*

240

212 don,] don MS 214 call] call'd F 215 Lap] top F 216  
 now opens] then opened F 218 Ope,] Ope MS, F 219 bosom,] bosome F  
 light, F: light MS 220 thy] the F 223 right.] right, F 224 come, ...  
 show] come . . . show, F 226 Descend,] discend MS: Descend F 227  
 descend,] discend MS: Descend F 228 lead, F: lead MS 229 follow :  
 F: follow MS 232 skill, F: skill MS 234 will :] will MS :  
 will, F 235 good,] good F 236 On] In F descent] discent  
 MS 237 comes] came F 239 demaunds] questioned F

But *Hermes*, stay a litle : let me pawse.

Who's this that leads ?

*Mer.* A Guid y<sup>t</sup> gives them Lawes  
to all yeir motions : *Dædalus* y<sup>e</sup> wise ;

245 *Her.* And doth in sacred harmony comprize  
his precepts ?

*Mer.* Yes.

*Her.* They may securely prove  
then, any laborinth, though it be of *Loue*.

250 Here, while they put y<sup>e</sup>m selues in forme,  
*Dædalus* hath his first

### Song.

Come on, come on ; and where you goe,  
so enter-weaue the curious knot,  
255 as eu'n th' obseruer scarce may know  
w<sup>ch</sup> lines are Pleasures, and w<sup>ch</sup> not.  
First, figure out y<sup>e</sup> doubtfull way  
at w<sup>ch</sup>, a while all youth shold stay,  
where she and Vertue did contend  
260 w<sup>ch</sup> should haue Hercules to frend.  
Then, as all actions of mankind  
are but a Laborinth, or maze,  
so let your Daunces be entwin'd,  
yet not perplex men, vnto gaze.  
265 But measur'd, and so numerous too,  
as men may read each act you doo.  
And when they see y<sup>e</sup> Graces meet,  
admire y<sup>e</sup> wisdom of your feet.

241 *Hermes*, stay a litle : . . . pawse.] *Hermes* stay, a little . . . pause,  
F 244 *Dædalus*] *Dædulus* MS : *Dedalus* F wise ; F : wise MS  
249 then.] Then F 250 forme.] forme MS : forme, F 251 *Dædalus*] *Dedalus* F  
hath] had F 253 goe.] goe MS : go, F 254 enter-  
weaue] interweave F knot, F : knot MS 257 First.] First F  
258 w<sup>ch</sup>.] which F stay, F : stay MS 259 Vertue F : vertue MS  
261 Then.] Then F 262 maze.] maze MS : maze : F 263  
entwin'd, F : entwin'd MS 264 men.] men F vnto] unto MS  
gaze.] gaze ; F 266 you] they F 267 meet, F : meet MS

*For Dauncing is an exercise  
not only shews y<sup>e</sup> mouers wit,* 270  
*but maketh y<sup>e</sup> beholder wise,*  
*as he hath powre to rise to it.*

I. Daunce.

After w<sup>ch</sup> *Dædalus* againe.

Song. 2. 275

*O more, & more ; this was so well,*  
*as praise wants half his voice, to tell ;*  
*againe yourselues compose,*  
*and now put all y<sup>e</sup> aptnes on*  
*of figure, that proportion* 280  
*or colour can disclose.*

*That if those silent arts were lost,*  
*Designe, & Picture : they might boast*  
*from you a newer ground :*  
*instructed to y<sup>e</sup> height(n)ing sence* 285  
*of dignitie, and reuerence,*  
*in your true motions found :*

*Begin, begin ; for looke, y<sup>e</sup> faire*  
*do longing listen, to what aire*  
*you forme your second touch,* 290

*that y<sup>e</sup> may vent y<sup>e</sup>ir murmuring hymnes*  
*iust to y<sup>e</sup> tune you moue your limbes,*  
*and wish y<sup>e</sup>ir owne were such.*

*Make haste, make haste, for this*  
*the Laborinth of Beautie is.* 295

The .2. Daunce :  
that ended : *Dædalus*.

270 wit, F : wit MS 271 beholder] beholders F wise, F : wise  
MS 273 1.] the first F 274 Dædalus] Dedalus F (so 297) 276  
more ;] more, F well, F : well MS 277 voice,] uoice, MS : voyce F  
tell ;] tell, F 282 lost, F : lost MS 283 Picture : ... boast] picture, ...  
boast, F 285 to] by F heightning F 286 reuerence, F : reuerence  
MS 287 your] their F 288 looke, F : looke MS 289 longing  
listen,] longing, listen F 290 touch,] touch MS : touch ; F 292 y<sup>e</sup>  
tune you] the — you F limbes,] limbes MS : limbs, F 296 .2.  
Daunce : ... ended :] The second Dance. ... ended. F

## Song. 3.

- It followes now, you are to proue  
 the subtlest maze of all : that's Loue,  
 and if you stay too long,  
 y<sup>e</sup> faire wil thinck, you do 'em wrong.  
 Goe choose among—But w<sup>th</sup> a mind  
 as gentle as y<sup>e</sup> stroaking wind  
 runs ore the gentler flowres.  
 And so let all your actions smile,  
 as if they meant not to beguile  
 the Ladies, but y<sup>e</sup> howres.  
 Grace, Laughter, & discourse, may meet,  
 and yet, the beautie not goe les :  
 for what is noble, should be sweet,  
 but not dissolu'd in wantonnes.  
 Will you, that I giue y<sup>e</sup> law  
 to all your sport, & some-it ?  
 It should be such shold envy draw,  
 but euer ouercome-it.

Here They Daunce w<sup>th</sup> the Ladies : and y<sup>e</sup> whole  
 Reuells follow : w<sup>ch</sup> ended.

Mercury calls to him in this following speech :  
 320 w<sup>ch</sup> is after repeated in Song, by 2. *trebles*, 2. *ten-*  
*nors*, a *base*, and y<sup>e</sup> whole Chorus.

## Song. 4.

- An eye of looking back, were well,  
 or any murmur that wold tell  
 325 yor thoughts, how you were sent,  
 and went,

299 now,] now F 300 all :] all, F 302 thinck,] thinke F 307-8  
 beguile . . . Ladies,] beguile, . . . Ladies F 309 discourse,] discourse F  
 meet, F : meet MS 310 yet,] yet F les :] les MS : lesse : F 311  
 noble,] noble F sweet, F : sweet MS 313 you,] you F 314 sport,]  
 sport F some-it ?] some-it, F 315 shold] should F 316 but euer ouer-  
 come-it.] but euer ouer come-it. MS : but — overcome it. F 317 They  
 Daunce] they Danced F 318 follow:] followed ; F ended.] ended, F  
 319 calls] cald F him] DÆDALUS G 320 is] was F Song,] Song F  
 323 back,] backe F 325 sent, F : sent. MS 326 went,] went F

*to walke w<sup>th</sup> Pleasure, not to dwell.*

*Theis, theis are howres, by Vertue spar'd  
hirsell, she being hir owne reward,*

*But she will haue you know,*

*that though*

*hir sports be soft, hir life is hard.*

*You must returne vnto y<sup>e</sup> Hill,*

*and there aduaunce*

*w<sup>th</sup> labour, and inhabit still*

*that height, and crowne,*

*from whence you euer may looke downe*

*vpon triumphed Chaunce.*

*She, she it is, in darknes shines.*

*'tis she y<sup>e</sup> still hir-self refines,*

*by hir owne light, to euerie eye,*

*more seene, more knowne, when Vice stands by.*

*And though a stranger here on earth,*

*in heauen she hath hir right of birth.*

*There, there is Vertues seat.*

*Striue to keepe hir your owne,*

*'tis only she, can make you great,*

*though place, here, make you knowne.*

After w<sup>ch</sup>, They daunce y<sup>eir</sup> last Daunce, and  
returne into y<sup>e</sup> Scene : w<sup>ch</sup> closeth, and is a Moun-  
taine againe, as before.

327 *Pleasure, . . . dwell.* F: *pleasure . . . dwell*, MS 328 *howres,*  
hours F 329 *reward,* reward: F 330 *know,* F: *know* MS  
333 *Hill,* Hill F 334 *there* their F 335 *still* F: *still*. MS  
336 *height,* height F 338 *vpon* upon MS 339 *is,* is F  
340 *'tis* tis MS refines, F: *refines* MS 341 *light,* light F  
342 *knowne,* knowne F Vice] vice MS, F 343 *earth,* F: *earth*  
MS 345 *seat,* seat MS: *seate*, F 347 *she,* she F *great,* F:  
great MS 348 *place,* place MS 349 They daunce] they Danced  
F 349-50 and returne] returned F 350 *closeth, and is* closed,  
and was F After 351 *The End. This pleas'd the KING so well, as he*  
*ould see it againe, when it was presented with these additons.* F.



After m<sup>r</sup> Daedalus againe  
Song. 2.

O more, & more, this was so well  
as praist wants half his voice, to tell,  
against yourselues compose,  
and now put all y<sup>e</sup> aptnes on  
of figure, that proportion  
or colour can disclose.  
That if those silent arts were lost  
Design, & Picture: they might boast  
from you a new ground:  
instructed to y<sup>e</sup> heighting sense  
of aligment, and reverence  
in your true motions found  
Begin, begin; for looke y<sup>e</sup> faire  
do longing listn, to what airt  
you forme your second touch  
that y<sup>e</sup> may vint y<sup>e</sup> murmuring hymns  
iust to y<sup>e</sup> tune you moue your limbes





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FOR THE HONOUR OF WALES

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## THE TEXT

First printed in the Folio of 1640 in the Masque section on signatures E 3 verso to F 3 verso, pages 30–8. The badly printed Welsh phrases offer a serious difficulty. In correcting them two factors have to be taken into account—Jonson's knowledge of the language, and the difficulty it gave the printer. To take an example: in line 212 the Folio prints '*spewch humma ven nayd Dumma braveris*'; in modern Welsh '*Eistewch yma f'enaïd, Dyma braveries*', i.e. 'Sit here, my dear, here {are} braveries'. For '*spewch*' Jonson certainly wrote '*stewch*', and for the two words '*ven nayd*' he wrote '*vennayd*'. We have accordingly revised Folio misspellings and Folio misspacing of words, and attempted—so far as we can trace it—to reproduce Jonson's script. He had read Giraldus Cambrensis and Camden's *Britannia*, which help to correct the Folio's blundering over place-names, '*Aber dugled haw*', for example, instead of '*Aber dugledhaw*' (Milford Haven, in line 179), and '*Abes hodney*' for '*Aberhodney*' (Brecon, in line 180): this last should be '*Aber-Honnddu*', but Giraldus Cambrensis spells it '*Aberhodni*'. A full elucidation of these linguistic difficulties, in which we have been helped by Professor James Fraser, must be left for the Commentary.

The third edition of *Wits Recreation*, published in 1645 with the title *Recreation for Ingenious Head-peeeces*, has extracts from Jonson copied from the 1640 Folio. The extracts for the Masques are lines 217–84 of the present masque *The Welsh mans praise of Wales* (sigs. Y 4<sup>r</sup> to 6<sup>r</sup>), *The Bearherds* (ll. 166–225 of *The Masque of Augurs*), and two extracts from *The Gypsies Metamorphosed*, lines 121–232, and 1169–1243. There are also some of Jonson's poems, among which 'A fit of Rime against Rime' (*Underwoods*, xxix) is strangely chosen. With the exception of the Welsh song the extracts are badly printed copies of the Folio text; but this song was touched up in order to improve the Welsh wording and pronunciation: for example, '*Prut*' for

'*Brut*' in the first line; 'the Welse do's take hur root' for '*the Welse do's take his root*' in the second line. We have quoted these readings in the critical apparatus and marked them 'R'.

In correcting the sham Welsh pronunciation we have altered only those words which the printer was liable to misread, 'yow' and 'Pritaine' for instance; but '*Brut*' in line 217 is likely to be a slip of Jonson's, and so is 'come' wherever it replaces 'cym'. The use of *p* for *b* is not consistent; for instance 'big' in line 86. With Fluellen's 'Alexander the Pig' for a precedent it is tempting to adopt the initial *p*, but the *b* may have been an oversight of the author.

# FOR THE HONOUR OF WALES.

*The SCENE standing as before, a Mountaine ; but  
now the name changed from ATLAS, to CRAIG-  
ERRI.*

Enter {3.} Gentlemen.

*Griffith, Jenkin, Evan, a Welsh Attorney.*

GRIFF. **C**Ossin, I know what belongs to this place sym-  
what petter then yow ; and therefore give  
mee leave to be pold to advise yow. 'Is not a small matter  
to offer your selfe into presence of a king, and aull his  
Court ? Be not too byssie and forward, till yow be caull'd, I s  
tauke reason to yow.

JEN. Cym, never tauke any taukes : if the King of  
greed Prittaine keepe it Assizes here, I will cym into Court :  
Loog yow, doe yow see now, and please Got.

GRI. *Taw, dyn ynbhyd, ydhwyt yn abl i anabhy pob peth 10  
oth folineb, ag y tyny gwatwar ar dy wlad.*

JEN. *Gad vyn llonyth.* I say, I will appeare in Court.

EV. Appeare as yow s'ud doe then, *Dav Jenkin*, in good  
sort ; do not discredit the nation, and pyt wrong upon us  
aull by your rassnes. 15

SCENE HEADING *before,] before F originally 1 sym-what] sym*  
what F 2 yow] you F (so 3, 5, 6) 9 doe yow] doe you F 10  
*dyn] d yn F ydhwyt yn] y, dhwyt-n F anabhy] anabhy, F 11 wlad]*  
*wlac F 12 llonyth] lLonyth F say,] say F Dav Editor : Dab F*  
*Jenkin,] Jenkin F*

J E N. What doe yow caull rassnesse, *Evan y Gynrn* ? is not aull the Cyntrie, and aull Welse, and the Prince of Wales too, abus'd in him ? By this hand, I will tell it the Kings owne eares every 'oord, doe yow see him now ? Blesse your  
 20 ursip, pray God is in Heaven blesse ever<y> ince of your ursip ; and Wales is comend it to your ursip, from top to toe, with aull his hearts aull over, by got 'utch me, and would be glad as a silling to see yow in him. Come it downe once a day and trie ; I tell yow now, yow s'all be as wel-  
 25 comely there, as where yow were in your owne Cyntries last two Symmers, and pershance wee'll made yow as good s'eere too ; weele promise your ursip as good a peece of Seeze, as yow need pit in your head, and pleas' yow s'all bee toasted too. Goe too, see him once upon a time your  
 30 owne sellive, is more good meane yow, then is aware of : By got 'is very hard, but s'all make yow a Shestice of Peace the first daies yow come ; and pershance (say nothing) Knight o'the S'ire too : 'Is not *Worsters*, nor *Pembrokes*, nor *Mongymeries* s'all carry him from yow. But aull this  
 35 while s'all I tell yow a liddell now ? 'is a great huge deale of anger upon yow, from aull Wales and the Nation ; that your ursippe would suffer our yong Master *Sarles*, your 'ursips Sonne and Heire, and Prince of *Wales*, the first time he ever play Dance, to be pit up in a Mountaine (got knowes  
 40 where) by a palterly *Poet*, how doe yow say him, *Evan* ?

E V A N. *Libia*.

J E N. *Vellhy ! Libia*. And how doe yow caull him the Mountaine ? his name is

E V. *Adlas*.

45 J E N. *Hynno, hynno*. *Adlas* ? I, please your ursip, is a Welsse Attorney, and a preddilie schollers, a weare him his long coat, line with Seepes skin, as yow see, every daies o'

16 rassnesse,] rassnesse F    *Gynrn* ?] *Gynrn*, F    18 too,] too F  
 By] by F    19 yow] you F    20 every F3    22 got 'utch]  
 got, utch W    25, 30 yow F3 : you F    35 yow] you F    37  
 would] should W    *Sarles*,] *Sarles* F    40 yow] you F    him,]  
 him F    42 yow F3 : you F    43 Mountaine ?] Mountaine ; F  
 45 I,] I F    ursip,] ursip F    47 see,] see F

the weeke. A very sufficient litigious fellows in the Termes, and a finely Poets out o' the Termes, hee has a sprig of Lawrell already towards his girlonds. He was get in here 50 at *Twelve-night* and see aull, what doe yow call it, your matters, and sayes is naught, naught, starke naught.

E v. I doe say, and't please his Madestee, I doe not like him with aull his heart; h'is plugd in by the eares, without all piddies, or mercies of proprieties or decorums. I will doe 55 injuries to no man before his Madestee; but 'is a very vile and absurd as a man would wisse, that I doe say, to pyt the Prince of *Wales* in an outlandis Mountaine; when hee is knowne, his Highnesse has as goodly Mountaines, and as tawll a Hills of his own (loog yow, do yow see now) and of as 60 good standing, and as good discent, as the prowdest *Adlas* christned.

J E N. I, good *Evan*, I pray yow reckon his Madestee some of the Welse Hills, the Mountaines.

E v. Why, there is *Talgar* <th>. 65

J E N. Well sayd.

E v. *Eliennieth*.

J E N. Well sayd, *Evan*.

E v. *Cadier Arthur*.

J E N. Toudge him, toudge him. 70

E v. *Pen-maen-maur*.

J E N. 'Is good boyes, *Evan*.

E v. And *Craig-eriri*.

J E N. *Aw? vellhy?* why, law yow now? 'Is not *Pen-maen-maur*, and *Craig-Eriri* as good sound, as *Adlas* every 75 whit of him?

E v. 'Is cauld the *Prithish Aulpes*, *Craig-Eriri* [ri], a very sufficient Hills.

48 fellows] fellow's F : Fellows F3 51 at] a W aull,] aull; F  
yow] you F 53 say,] say' F 59 Mountaines,] Mountaines F  
60 loog] looke F (cf. l. 9) do yow F3 : do you F 63 I,] I  
F yow] you F 65 Why,] Why F *Talgarth* G 68  
sayd,] sayd F 69 *Cadier* *Caider* G 72 'Is] Is F 74  
*Aw? vellhy?* F3 : *Aw? vellhy?* F why,] why F yow] you F (so  
81, 88, 89) 76 him?] him. F 77 *Prithish* Editor: *British* F  
-*Eriri* F3



J E N. By got, we will play with him Hills for Hills, for  
80 sixteenne and forty s'illings, when he dares.

E v. I pray yow let it alone your wachers a liddle while,  
Cossin *Davy ap Jenkin*, and give it leave I may give his  
Madestee, and the Court, informations toudging now the  
Reformations.

85 J E N. Why? cannot yow and I tauke too, Cossin? the  
Haul (Got blesse it) is big inough to hold both our taukes,  
and we were twice as much as we are.

E v. Why, tauke it aull then, if yow think is reason in  
yow.

90 J E N. No; I know is no reason, *Evan*, I confes him; but  
every man would shew himselfe a good subject as he can to  
his meanes; I am a subject by my place, and two heads is  
better then one, I imagine, under correction.

E v. Got's ownes, here is no corrections, man; imagine  
95 what yow please, doe in got's name, imagine, imagine, why  
doe yow not imagine? here is no pennyrths of corrections.

G R I F. *Aw, gadu i'n, tawson.*

E v. 'Is so invincibles, so inmercifullys ignorant, a man  
knowes not upon what inces of ground to stand to him;  
100 do's conceive it no more, as I am a true Welse christian,  
then (sirreverence o' the cympany) the hilts of his dagger.

J E N. Go too, I will make the hilts conceive a knocke  
upon your pate, and pershance a bumpe to, if yow tauke.

E v. How! upon my pate?

105 J E N. Yes, upon your pate; your Poetlie pate, and your  
Law pate too.

G R. *Tawson, tawson.* 'Fore got, yow will goe nere to  
hazard a thumb, and a fowrefinger of your best hand, if

79 got,] got F      80 s'illings,] s'illings F      81 while,] while F  
83 Court,] Court F      85 too,] too F      86 Got] God F      93  
one, I imagine,] one I imagine F      94 corrections,] corrections F  
96 yow] you F      97 *Aw, gadu i'n, tawson* J Fraser : *Aw d gwin*  
*Tawson* F : *Awdgwin Tawson* F3 : *Awdijen, Tawson* G      98 inmer-  
cifullys] in mercifullys F, F3      100 do's] doe's F      more,] more F  
101 o' F3 : 'o F      the hilts] the-hilts F      103 to,] to F      105  
Yes,] Yes F      107 *tawson*] *Tawson* F      'Fore got,] Fore' got F  
108 fowrefinger] fowre finger F      hand,] hand; F

yow knocke him here ; yow may knocke him better s'cape  
at *Ludlow* a great deale : do yow know the place where it is ? 110

E v. Well, I can be patient, I trust, I trust, it is in a  
presence, I presume, that loves no quarrells, nor replies, nor  
the lies, nor the shallenge, nor the Duells : but—I will doe  
my byssinesse now, and make this a byssinesse for another  
daies hereafter : Pleas' your Madestee—By got, I am out 115  
of my tempers terribly well, got forgive me, and pyt me in  
my selive againe. How doe's your Highnes—I know not a  
'oord or a sillable what I say ; 'is doe me that vexations.

G R. O *Evan* ? for the honour of *Wales*.

E v. I remember him now, 'is inough, blessings upon me, 120  
'is out o' my head againe ; lost, quite lost : this knocke o'  
my pate has knock aull my wits out o' my braines, I thinke,  
and turne my reasons out of doores. Beleive it, I will rub,  
and breake your s'ins for this, I will not come so high as  
your head, but I will take your nose in my way, very 125  
sufficiently.

J E N. Hang your sufficiencie.

E v. 'Tis well, very well ; 'tis better, better, exceedingly  
well.

*Howell*, and *Rheese* to them. 130

H o w. What yow meane (hough) to make us so long  
tarrie here, ha ?

G R. Marrie, here is aull undone with distempers, me  
thinkes, and angers, and passions.

R H E. Who is angry ? 135

E v. Why, it is I is angry, and hungry too, if yow marke  
me ; I could eate his *Flint-seere* face now, offer to knock  
my pate in the hearing of aull these, and more too ? Well,

109 yow] you F here ;] here, F yow] you F (so 110) 111  
trust, it F3 : trust it F 112 presence, I presume,] presence I pre-  
sume F 115 got,] got F 119 *Evan* ? F3: *Evan* ; F 120  
me,] me F 121 knocke] knocke, F 122 braines,] braines F  
123 it,] it F 128 'tis] tis F 130 *Howell* . . . them.] Enter *Howell*  
and *Rheese*, with their harps. G to] of F originally them.] them F  
131 What yow] What ? —you F 133 distempers,] distempers F  
136, 143 Why,] Why F yow] you F 137 *Flint-seere*] *Flint-seere*  
F 138 Well] well F

before his Madestee I doe yet forgive him now with aull  
 140 my heart, and will be reveng'd another time.

H o w. Why, that is good *Evan*, honest brave *Evan*.

R h e. Ha' yow told the Kings Madestee of the alterations?

E v. I am now once againe about him: peace; please  
 145 your Madestee, the Welse Nation, hearing that the Prince  
 of *Wales* was to come into the Hills againe, afore your  
 Madestee, have a desire of his Highnesse for the honour of  
*Wales*, to make him a Welse hills, which is done without  
 any manner of sharshese to your Madestee, onely shanging  
 150 his name: He is caull now *Craig-Eriri*, a Mountaine in  
*Carnarvan-Seere*; has as gray beard, and as much snow  
 upon his head aull the yeare long,

J e n. As *Adlas* for his gutts.

E v. He tells your Madestee true, for aull he is a liddle  
 155 out of season: but cym, every man tell as much as he can  
 now, my qualitie is, I hope, sufficiently knowne to his  
 Madestee, that I am *Rector Chori* is aull my ambitions, and  
 that I would have it aull Welse; that is the s'ort and the  
 long of the Requests. The Prince of *Wales*, we know, is aull  
 160 over Welse.

J e n. And then my Lord Marquise.

E v. Both my Lord Marquise is as good, noble, true  
*Priton*, as any ever is come out of *Wales*.

J e n. My Lord *Mongymerie* is as sound Welse too, as  
 165 fiese and blood can make him.

H o. And the *Howards* by got, is Welse as strait as any  
 arrow.

E v. *Houghton* is a Towne beare his name there by  
*Pipidiauke*.

170 H o. And *Erwin*, his name is *Wyn*; but the *Duts-men*  
 come here in *Wales*, and caull him *Heer-win*.

142 alterations?] alterations. F 145 Nation,] Nation  
 F 147 Madestee,] Madestee F 155 cym,] cym F 156  
 is, I hope,] is I hope F 159 *Wales*, . . . know,] *Wales* . . .  
 know F 163 *Priton* Editor: *Briton* F 166 *Howards*] *Howard's* F

R H. Then *Car* is plaine Welse, *Caerleon*, *Caermardin*, *Cardiffe*.

J E N. And *Palmer*, his Ancestors was call him *Penmaure*.

175

R H. And *Acmooty*, is *Ap mouth-weye* of *Llanmouthweye*.

J E N. And *Abercromy*, is aull one as *Abermarlys*.

E v. Or *Abertau*.

H o. Or *Aber du gledhaw*.

R H. Or *Aberhodney*.

180

J E N. Or *Abergevenny*.

H o. Or *Aberconway*.

E v. *Aberconway* is very like *Abercromy*, a liddell hard s'ifte has pit 'em aull into *Wales* ; but our desires and petitions is, that the musiques be aull Welse, and the dances, and no '*Ercules* brought in now with a gread staffe, and a pudding upon him.

J E N. Aw ; was his distaffe, was not his club.

E v. What need of *Ercules*, when *Cadwallader*—

J E N. Or *Lluellin*, or *Reese ap Griphin*, or *Cradock*, or *Owen Glendower*, with a Welse hooke, and a Goats skinne on his backe, had done very better, and twice as well ?

E v. Nay, and to pyt apparrell on a pottell of hay, and caull him *Lantæus*.

G R. The *Bellie-gods* too, was as proper a monster as the best of 'hem.

E v. I stand to it, there was neither Poetries, nor Architectures, nor designs in that bellie-god ; nor a note of musicks about him. Come, bring forth our musickes, yow s'all heare the true *Pritan* straines now, the ancient Welse Harpe—yow tauke of their *Pigmees* too, here is a *Pigmees* of *Wales* now ; set forth another *Pigmees* by him !

*Two Women, and Musicke to them.*

I W o. Aw *Diesus* ! what a bravely companie is here ? This 's a finely Haull indeed !

205

172 *Caerleon* G : *Caeriton* F 179 *Aber du gledhaw* Editor : *Aberdugledhaw* F 180 *Aberhodney* ] *Abes hodney* F 182 *Aberconway* ] *Aberconway* F 186 '*Ercules* F3 : '*Erculus* F 190 *Griphin* ] *Gryffith* G

2 <W o.> What a deale of fine candle it is ?

J E N. I, peace ; let his Madestee heare the Musicke.

2 <W o.> *Ble mae yr Brenin ?*

J E N. *Dacko ve.*

210 I <W o.> *Diesus* blesse him ; Saint *Davy* blesse him. I  
bring my boy o' my backe ten mile here to loog upon him :  
Loog, *Hullin*, loog, *Hullin*, *stewch humma vennayd*, *Dumma*  
*braveris* : yow s'all heare him play too.

E v. Peace, no more pradling ; begin, set him downe.

*Song.*

215

E V A N.

I *Song.*

'*T*s not come here to tauke of Brut,  
I from whence the Welse do's take his root ;

Nor tell long pedegree of Prince Camber,

220 whose linage would fill aull this Chamber ;

Nor sing the deeds of old Saint Davy,  
the ursip of which would fill a Navy.

But harke yow me now, for a liddell tales

s'all make a gread deale to the credit of Wales ;

225

Chorus. { *In which wee'll toudg your eares,*  
*with the praise of her thirteen S'eeres ;*  
*And make yow as glad, and merrie*  
*as fourteene pot of Perrie.*

*Still, still wee'll toudg your eares with the praise, &c.*

230 H O W E L L.

2 *Song.*

'*T*Is true, was weare him Sherkin freize,  
but what is that ? we have store of s'eize,

And Got his plenty of Goats milke,

that sell him well, will buy him silke

235 Inough to make him fine to quarrell

At Hereford-sizes in new apparell ;

208 *Brenin ?* Brenin. F 209 *Dacko* Docko F 210 blesse . . .  
blesse] blesse' . . . blesse' F 212 Loog. . . loog.] Loog . . . loog F  
stewch G] spewch F 212 vennayd.] ven nayd F 214 begin.] begin F  
217 'Is Editor : I 'Is F: I's R Brut] Prut R 218 his root] hur root R  
220 aull this] full a R 225 *In which wee'll* For hur will R 226  
Chorus.] Chorus F 227 glad] clad R 231 'Tis] Tis F 233  
Goats] Coats R milke.] milke F 236 Hereford-] Herford R

And get him as much greene Welwet perhap,  
s'all give it a face to his Monmouth cap.

(Chorus.) { But then the ore of Lemster,  
By got, is never a Sempster, 240  
That when he is spun, e're did  
Yet match him with hir thrid.  
Still, still, &c.

R H E E S E.

3 Song.

A Vll this's the backs now, let us tell yee 245  
of some provisions for the bellie :

As Cid, and Goat, and great Goates mother,  
and Runt, and Cow, and good Cowes Vther.  
And once but taste o' the Welse-mutton,  
your Englis-s'eeep's not worth a button. 250

And then for your Fiss, s'all shoose it your diss.  
looke but about, and there is a Trout.

(Chorus.) { A Salmon, Cor, or Chevin,  
Will feed you six, or seven,  
As tauull man as ever swagger, 255  
With Welse-hooke, or long dagger.  
Still, still, &c.

E V A N.

4 Song.

B Vt aull this while was never thinke 260  
a word in praise of our Welse drinke ;

Yet for aull that, is a cup of Bragat,  
all England S'eere may cast his Cab-at.  
And what yow say to Ale of Webley,  
toudge him as well, yow'll praise him trebly,  
As well as Metheglin, or Sidar, or Meath, 265  
S'all s'ake it your dagger quite out o' the s'eath.

237 Welwet Editor: Melmet F: velvet G 239 foll.] Chorus G  
(so ll. 253, 267, 281, 295, foll.) 240 By got,] By got F: Py Cot R  
Sempster,] Sempster; F 241 e're did] ore did, F: e'er did, W  
thrid.] thrid F 245 yee] yee, F 256 Welse-hooke] Welse Club R  
262 S'eere] S'eere, F 263 yow] you F 264 yow'll] you'll F  
266 s'ake] S'ake F s'eath] seath F

270 <Chorus.> { *And Oat-cake of Guarthenion,  
With a goodly Leeke, or Onion,  
To give as sweet a Rellis  
As ere did Harper Ellis.*  
Still, still, &c.

H O W E L L.

5 Song.

*And yet, is nothing now aull this,  
if of our Musiques we doe misse ;*  
275 *Both Harpes, and Pipes too, and the Crowd,  
must aull come in and tauke alowd,  
As lowd as Bangu, Davies bell,  
of which is no doubt yow have heare tell,  
As well as our lowder Wrexham Organ,*  
280 *and rumbling Rocks in S'eere Glamorgan ;*  
<Chorus.> { *Where looke but in the ground there,  
And yow s'all see a sound there,  
That, put him aull togedder,  
Is sweet as measure pedder.*  
285 *Still, still, &c.*

R H E E S E.

6 Song.

*AV, but what say yow should it shance too,  
that we should leape it in a Dance too,  
And make it yow as great a pleasure,*  
290 *if but your eyes be now at leasure ;  
As in your eares s'all leave a laughter,  
to last upon yow sixe dayes after ?  
Ha ! wella-goe too, let us try to do  
as your old Pritton, things to be writ on.*  
295 <Chorus.> { *Come, put on other lookes now,  
And lay away your hookes too ;  
And though yet yow ha' no pump, sirs,  
Let 'hem heare that yow can jump, sirs.*  
*Still, still, &c.*

270 Harper] Harper, F 275 too,] too ; F 278 heare] here F : hear W  
279 Wrexham] Wrexham, F 282 yow] you F 283 That,] That F  
289, 292 yow] you F 294 Pritton Editor : Britton F 295 Come,] Come F  
297 yow F3 : you F pump, F3 : pump F 298 jump, F3 : jump F

J E N. **S**Peake it your conscience now; did your Ursip <sup>300</sup>  
ever see such a song in your daies? 'is not as  
finely a tunes as a man would wisse to put in his eares?

E v A. Come, his Madestee s'all heare better to your  
Dance.

*Here a Dance of men.* 305

E v. Haw, well danc'd, verie well danc'd.

J E N. Well plaid, *Howell*, well plaid, *Rheese*: *Da wharry*,  
*vellhee*; well danc'd y'faith.

E v. Good boyes, good boyes; pold, and *Prittan*, pold, and  
*Prittan*. 310

*After the Dance.*

J E N. Is not better this now then *Pigmies*? This is men,  
this is no monsters, and you marke him: Well, caull forth  
you⟨r⟩ Goates now, your Ursip s'all see a properly naturall  
devise come from the Welse Mountaines; 'Is no Tuns, nor <sup>315</sup>  
no Bottils: Stand by there, s'ow his 'Ursip the Hills, was  
dronkenry in his eies that make that devise in my minde.  
But now, marg, marg, your Ursip, I pray yow now, and  
yow s'all see natures and propriedies; the very beasts of  
*Wales* s'all doe more then your men pyt in bottills, and <sup>320</sup>  
barrills, there was a tale of a tub y'faith. 'Is the Goat-  
heard and his dog, and his sonne, and his wife make musiques  
to the Goates as they come from the Hills; give' hem  
roomes, give 'hem roomes, now the⟨y⟩ cym: The elderly  
Goates is indifferently grave at first, because of his beard, <sup>325</sup>  
and onely tread it the measures; byt yow will see him pyt  
off his gravities by and by well inough, and friske it as fine  
as ere a Kid on 'hem aull. The Welse Goate is an excellent  
dancer by birth, that is written of him, and of as wisely  
carriage, and comely behaviours a beast (for his footing <sup>330</sup>  
especially) as some one or two man, Got blesse him.

E v. A Haull, a haull; come, a haull, *Au vellhee*.

301 daies?] daies; F      302 eares?] eares. F      307 plaid, . . .  
plaid,] plaid . . . plaid F      wharry,] wharry F      312 This] this F  
313 Well,] Well F      314 Your F. *Cunningham*      315 'Is] Is F  
318 marg, your] marg your F      Ursip,] Ursip F      321 y' faith] i' faith.



*Here the Dance of Goates.*

*After the Dance.*

- 335 I W o. Nay, and your Madestee bid the Welse Goats  
welcome; the Welse Wenc'es s'all sing your praises, and  
dance your healths too.

*Song.*

- 340 I **A**W, Got blesse it our good King S'ames,  
His Wife, and his S'ildren, and aull his Reames,  
2 And aull his 'ursipfull S'istice of peace about him,  
I And send that his Court be never without him.  
2 Ow, that her would come downe into Wales,  
I Her s'ud be very welcome to Welse Ales.  
345 2 I have a Cow,  
I And I have a hen;  
2 S'all give it milke,  
I And egs for aull his men.

C H O R U S.

- 350 It selfe s'all have venison, and other Seere,  
And may it be sterved, that steale him his Deere,  
there, there, and every where.  
J E N. Cym, dance now, let us heare your dance, dance.  
E v. Ha! well plaid, Ales.  
355 H o. For the Honour of Wales.

*Here was the Dance of men and women.*

*After the Dance.*

- J E N. **D**Iggon, inough, inough, diggon. Well, now aull  
the absurdities is remov'd and cleer'd; the  
360 rest, and' please your Grace, s'all tarrie still, and goe on as  
it was; *Vertue*, and *Pleasure* was well inough, indifferently  
well inough: Onely we will intreat *Pleasure* to cym out of

336 the] The F      Wenc'es] Wen-ces F      339 Go] God F  
349 CHORVS.] Both. G      350 It] 'It F      353 Cym.] Cym F      354 plaid,]  
plaid F      358 Diggon, inough] Diggon. Inough F: Diggon, Enough  
F3 diggon. Well, F3: Diggon, well F      360 rest,] rest F      Grace,]  
Grace F      361 and] and F

*Driffindore*, that is the *Gilden Valley*, or *Gelthleedore*, that is the *Gilden Grove*, and is in *Care Marden*, the *Welse Garden*. 'Is a thousand place in *Wales* as finely places as the *Esperides* 365 every crum of him : *Merlin* was borne there too, put wee would not make him rise now and wake him, because we have his Prophecies alreadie of your Madestee's name to as good purpose, as if he were here in presence. *Podh y geller, Evan ?* 370

E v. Yow will still pyt your selve to these plunses, yow meane his Madestees Anagrams of *Charles James Stuart*.

J E N. I, that is *Claimes Arthurs Seate*, which is as much as to say, your Madestee s'ud be the first King of gread *Prittan*, and sit in *Cadier Arthur*, which is *Arthurs Chaire*, as 375 by Gots blessing yow doe : And then your Sonne Master *S'harles* his, how doe yow caull him ? is *Charles Stuart, cals true hearts*, that is us, he cals us, the *Welse Nation*, to be ever at your service, and love yow, and honour yow, which we pray yow understand it his meaning. And that the 380 Musitians yonder, are so many *Prittis bards* that sing open the Hills to let out the Prince of *Wales*, and his *Welse freinds* to yow, and all is done.

G R. Very homely done it is, I am well assur'd, if not very rudely : But it is hop'd your Madestee will not inter- 385 pret the honour, merits, love, and affection of so noble a portion of your people, by the povertie of these who have so imperfectly uttered it : Yow will rather for their sak(e)s, who are to come in the name of *Wales*, my Lord the Prince, and the others, pardon what is past, and remember the 390 Cyntrie has alwaies been fruitfull of loyall hearts to your Majestie ; a very garden and seed-plot of honest mindes and men : What lights of learning hath *Wales* sent forth

363 <i>Driffindore</i> ] <i>Driffindore</i> ] F	364 <i>Gilden Grove</i> ] <i>Golden Grove</i> F
<i>Marden</i> ,] <i>Marden</i> F	369 presence.] presence, F
<i>Pod hy geller</i> F	371, 377 yow] you F
Gots] Gods F	373 I.] I F
378 Nation,] Nation F	376
yow ... you] you ... you F	379-80 yow ...
open] o'pen F	381 <i>Prittis</i> ] Editor : <i>Brittis</i> F
383 yow] you F	384 is,] is F
sakes F3	388
390 others,] others ; F	392 seed-plot] seed
plot F	

for your Schooles ? What industrious Students of your  
 595 Lawes ? what able Ministers of your Justice ? whence hath  
 the Crowne in all times better servitors, more liberall of  
 their lives and fortunes ? where hath your Court or Coun-  
 cell (for the present) more noble ornaments or better aydes ?  
 I am glad to see it, and to speake it, and though the Nation  
 400 bee sayd to be unconquer'd, and most loving liberty, yet  
 it was never mutinous (and please your Majestie ;) but stout,  
 valiant, courteous, hospitable, temperate, ingenious, cap-  
 able of all good Arts, most lovingly constant, charitable,  
 great Antiquaries, Religious preservers of their Gentry, and  
 405 Genealogie, as they are zealous and knowing in Religion.

In a word, It is a Nation better'd by prosperitie so far,  
 as to the present happinesse it enjoyes under your most  
 sacred Majestie, it wishes nothing to be added, but to see it  
 perpetuall in You, and your Issue.

410 *God of his great goodnesse grant it, and show he is an errant  
 knave, and no true Britaine, doe's not say  
 Amen too with his heart.*

400 unconquer'd,] unconquer'd,, F      411 Britaine,] Brittain F  
 After 412 *Pleasure Reconciled to Virtue followed : and so it ended.* add G

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NEWS FROM THE NEW WORLD  
DISCOVERED IN THE MOON

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## THE TEXT

First printed in the Folio of 1640 in the section of the  
Masques on signatures F 4 recto, G 1-3 verso, pages 39-46.

NEWES FROM  
THE NEW WORLD  
DISCOVER'D IN THE  
MOONE.

*A Masque,*  
AS IT WAS PRESEN-  
TED AT COVRT BE-  
FORE KING IAMES.

1620.

*Nascitur è tenebris: & se sibi vindicat Orbis.*

*Enter 1 Herald, 2 Herald, Printer, Chronicler, Factor.*

1 HER. **N**Ewes, newes, newes.

2 HER. Bold, and brave new(es)!

1 HER. Newe as the night they are borne in;

2 HER. Or the Phant'sie that begot 'hem.

1 HER. Excellent newes!

5

2 HER. Will you heare any newes?

PRINT. Yes, and thanke you too, sir; what's the price of 'hem?

1 HER. Price, Cocks-combe! what price, but the price o' your ears? As if any man used to pay for any thing here.

2 newes] news *W* new *F* 3 Newe *corr. F*: Newes *F* originally  
7 too,] too *F*

2 H E R. Come forward, you should be some dull tradesman by your pigheaded Sconce now, that thinke there's nothing good any where ; but what's to be sold.

15 P R I N. Indeed I am all for sale, Gentlemen, you say true, I am a Printer, and a Printer of Newes ; and I doe hearken after 'hem, where ever they be, at any rates ; I'le give anything for a good Copie now, be't true or false, so't be newes.

20 I H E R. A fine youth !

C H R O. And I am for matter of State, Gentlemen, by consequence, story, my Chronicle, to fill up my great booke, which must bee three Reame of paper at least ; I have agreed with my Stationer aforehand to make it so big, and  
25 I want for ten quire yet. I ha' beene here ever since seven a clocke i'the morning to get matter for one page, and I thinke I have it compleate ; for I have both noted the number, and the capacity of the degrees here ; and told twice over how many candles there are i'th' roome lighted,  
30 which I will set you downe to a snuffe precisely, because I love to give light to posteritie in the truth of things.

I H E R. This is a finer youth !

F A C T. Gentlemen, I am neither Printer, nor Chronologer, but one that otherwise take pleasure i' my Pen : A  
35 Factor of newes for all the Shieres of *England* ; I doe write my thousand Letters a weeke ordinary, sometim(e) twelve hundred, and maintaine the businesse at some charge, both to hold up my reputation with mine owne ministers in Towne, and my friends of correspondence in the Countrey ;  
40 I have friends of all rancks, and of all Religions, for which I keepe an answering Catalogue of dispatch ; wherein I have my Puritan newes, my Protestant newes, and my Pontificiall newes.

2 H E R. A Superlative this !

45 F A C. And I have hope to erect a Staple for newes ere long, whether all shall be brought, and thence againe vented

15 sale, F<sub>3</sub> : sale F  
29 i'th'] i'th F

17 be,] be F  
36 sometime F<sub>3</sub>

21 State, F<sub>3</sub> : State F

under the name of Staple-newes ; and not trusted to your printed Conundrums of the serpent in *Sussex*, or the witches bidding the Devill to dinner at *Derbie* : Newes, that when a man sends them downe to the Shieres where they are said 50 to be done, were never there to be found.

P R I N. Sir, that's all one, they were made for the common people ; and why should not they ha' their pleasure in beleieving of lies are made for them, as you have in *Paules* that make 'hem for your selves ? 55

I H E R. There he speakes reason to you, sir.

F A C. I confesse it, but it is the Printing I am offended at, I would have no newes printed ; for when they are printed they leave to bee newes ; while they are written, though they be false, they remaine newes still. 60

P R I N. See mens divers opinions ! It is the Printing of 'hem makes 'hem news to a great many, who will indeed beleieve nothing but what's in Print. For those I doe keepe my Presses, and so many Pens going to bring forth wholesome relations, which once in halfe a score yeares (as the 65 age growes forgetfull) I Print over againe with a new date, and they are of excellent use.

C H R O. Excellent abuse rather.

P R I N. Mr. Chronicler, doe not you talke, I shall——

I H E R. Nay, Gentlemen, bee at peace one with another ; 70 wee have enough for you all three, if you dare take upon trust.

P R I N. I dare, I assure you.

F A C. And I, as much as comes.

C H R O. I dare too, but nothing so much as I ha' done ; 75 I have beene so cheated with false relations i' my time, as I ha' found it a far harder thing to correct my booke, then collect it.

F A {c}. Like enough ; but to your newes, Gentlemen, whence come they ? 80

49 *Derbie* :] *Derbie* some copies of F 52 Sir, F3 : Sir F 55  
selves ?] selves. F 56 you, F3 : you F 69 Chronicler,]  
Chronicler F 70 Nay,] Nay F 79 FAc.] *So in the catchword of*  
F4 verso, ending on l. 78 newes,] newes F



I H E R. From the Moone, ours, sir.

F A C. From the Moone! which way? by sea? or by Land?

I H E R. By Moone-shine, a neerer way, I take it.

85 P R. Oh by a Trunck! I know it, a thing no bigger than a Flute-case; A neighbour of mine, a spectacle-maker, has drawn the Moone through it at the boare of a whistle, and made it as great as a Drum-head twentie times, and brought it within the length of this Roome to me, I know not how  
90 often.

C H R. Tut, that's no newes; your perplexive Glasses are common. No, it will fall out to be *Pythagoras* way, I warrant you, by writing, and reading i'th' Moone.

P R. Right, and as well read of you, i'faith: for *Cornelius*  
95 *Agrippa* has it, *In disco Lunæ*, there 'tis found.

I H E R. Sir, you are lost, I assure you; for ours came to you neither by the way of *Cornelius Agrippa*, nor *Cornelius Dribble*.

2 H E R. Nor any glasse of —

100 I H E R. No Philosophers phantasie.

2 H E R. Mathematicians Perspicill.

I H E R. Or brother of the Rosie crosses intelligence, no forc'd way, but by the neat and cleane power of Poetrie,

2 H E R. The Mistris of all discovery.

105 I H E R. Who after a world of these curious uncertainties, hath employed thither a servant of hers in search of truth: who has been there——

2 H E R. In the Moone.

I H E R. In person.

110 2 H E R. And is this night return'd.

F A C. Where? which is he? I must see his Dog at his girdle, and the bush of thornes at his backe, ere I beleeeve it.

I H E R. Doe not trouble your faith then, for if that bush

81 ours,]	ours F	84 way,]	way F	87 boare]	bore
F3	92 <i>Pythagoras</i> ]	<i>Pythagor</i> as F	way,]	way F	93 i'th']
i'th F	94 i'faith F3:	I'faith F	95 'tis]	tis F	96 lost,]
lost F	101 Mathematicians F3:	Mathematicians F			102
intelligence]	intelligence F	110 is this]	isthis F		

of thornes should prove a goodly Grove of Okes ; in what case were you, and your expectation? 115

2 H E R. Those are stale Ensignes o'the Stages man i'th' Moone, deliverd downe to you by musty Antiquitie, and are of as doubtfull credit as the makers.

C H R. Sir, nothing againe Antiquitie I pray you, I must not heare ill of Antiquitie. 120

1 H E R. Oh! you have an old Wife belike, or your venerable Jerkin there, make much of 'hem : Our relation, I tell you still, is newes.

2 H E R. Certaine, and sure newes.

1 H E R. Of a new World, 125

2 H E R. And new creatures in that World.

1 H E R. In the Orbe of the Moone.

2 H E R. Which is now found to be an Earth inhabited !

1 H E R. With navigable Seas, and Rivers !

2 H E R. Varietie of Nations, Polities, Lawes ! 130

1 H E R. With Havens in't, Castles, and Port-Townes !

2 H E R. In-land Cities, Boroughes, Hamlets, Faires, and Markets !

1 H E R. Hundreds, and Weapontakes ! Forrests, Parks, Coney-ground, Meadow-pasture, what not? 135

2 H E. But differing from ours.

F A C. And has your Poet brought all this ?

C H. Troth, here was enough ; 'tis a pretty piece of Poetrie as 'tis.

1 H E. Would you could heare on, though. 140

2 H E. Gi' your mindes to't a little.

F A C. What Innes, or Alehouses are there there? does he tell you ?

1 H E. -Truly I have not askt him that.

2 H E. Nor were you best, I beleeeve. 145

F A C. Why, in travaile a man knowes these things with-

115 expectation ?] expectation. *Ff* 116 Stages] Stages, *F*  
 117] i'th'] i'th *F* 122-3 relation, . . . still,] relation . . . still *F*  
 129 Rivers !] Rivers. *F* 130 Lawes !] Lawes. *F* 134 Weapon-  
 takes] wapentakes *W* 138 'tis] tis *F* 141 a little] alittle *F*  
 146 travaile] travel *F3*

out offence ; I am sure, if he be a good Poet, hee has discover'd a good Taverne in his time.

I H E. That he has, I should thinke the worse of his  
150 Verse else.

P R. And his Prose too i'faith.

C H R. Is he a Mans Poet, or a Womans Poet, I pray you ?

2 H E. Is there any such difference ?

155 F A C. Many, as betwixt your mans Taylor, and your womans Taylor.

I H E. How ? may we beseech you ?

F A C. I'll shew you ; your Mans Poet may break out strong and deep i'th' mouth, as he said of *Pindar*, *Monte*  
160 *decurrens velut amnis*. But your Womans Poet must flow, and stroak the eare, and (as one of them sayd of himselfe sweetly)

*Must write a Verse as smooth, and calm as Creame,  
In which there is no torrent, nor scarce streame.*

165 2 H E. Ha' you any more on't ?

F A C. No, I could never arrive but to this Remnant.

I H E. Pittie ! would you had had the whole piece for a patterne to all Poetrie.

P R. How might we doe to see your Poet ? did he under-  
170 take this journey (I pray you) to the Moone o' foot ?

I H E. Why doe you aske ?

P R. Because one of our greatest Poets (I know not how good a one) went to *Edinburgh* o' foot, and came backe ; marry, he has beene restive, they say, ever since, for we have  
175 had nothing from him ; he has set out nothing, I am sure.

I H E. Like enough, perhaps he has not all in ; when he has all in, he will set out (I warrant you) at least those from

147 sure,] sure F      149 H E.] H E F      152 Poet, I] Poet I F  
158 I'll] I'll F      159 i'th'] i'th F (so 179)      161 flow, and stroak  
corr. F : flow and stroak F originally      173 *Edinburgh*] *Edin-*  
borough F3 : *Edinburgh* F      174 marry,] marry F      restive, . . .  
say,] restive . . . say F      175 nothing,] nothing F      176 in ;]  
in, F      177 he will] he he will F

whom he had it, it is the very same party that has beene i'th' Moone now.

P R. Indeed ! has he beene there since ? belike he rid 180 thither then.

F A C. Yes, post, upon the Poets horse for a wager.

I H E. No, I assure you, he rather flew upon the wings of his Muse. There are in all but three wayes of going thither ; one is *Endymions* way, by rapture in sleepe, or a 185 dreame. The other *Menippus* his way, by wing, which the Poet tooke. The the third, old *Empedocles* way ; who when he leapt into *Ætna*, having a drie seare bodie, and light, the smoake took him and whift him up into the Moone, where he lives yet waving up and downe like a 190 feather, all soot and embers, comming out of that cole-pit ; our Poet met him, and talkt with him.

C H R. In what language, good sir ?

2 H E. Onely by signes and gestures, for they have no articulate voyces there, but certaine motions to musicke : 195 all the discourse there is harmonie.

F A C. A fine Lunatique language i'faith ; how doe their Lawyers then ?

2 H E R. They are *Pythagorians*, all dumbe as fishes, for they have no controversies to exercise themselves in. 200

F A C. How doe they live then ?

I H E. O'th' deaw o'th' Moone like Grashoppers, and conferre with the Doppers.

F A C. Ha' you Doppers ?

2 H E. A world of Doppers ! but they are there as luna- 205 tick persons, walkers onely ; that have leave onely to hum, and ha, not daring to prophecie, or start up upon stooles to raise doctrine.

I H E. The brethren of the *Rosie-Crosse* have their Colledge within a mile o' the Moone ; a Castle i'th'ayre that 210 runs upon wheelles with a wing'd lanthorne——

179 i'th'] i'th F 182 Yes, post] Yes Post F 183 No.] No F 186 *Menippus* F 187 Then the *Editor* : The the F : The W 191 embers,] embers F 193 language,] language F 199 *Pythagorians*] *Pythagoreans* F 202 O'th' deaw o'th'] O'th deaw o'th F 210 i'th'] i'th F

P R. I ha' seen't in print.

2 H E R. All the phantasticall creatures you can thinke of, are there.

215 F A C. 'Tis to be hop'd there are women there then ?

I H E. And zealous women, that will out-grone, the groning wives of *Edinburgh*.

F A C. And Lovers as phantasticke as ours ?

2 H E. But none that will hang themselves for Love, or  
220 eate candles ends, or drinke to their Mistresse-eyes, till their owne bid 'hem good night, as the *Sublunary Lovers* doe.

F A C. No, sir ?

2 H E R. No, some few you shall have, that sigh or whistle themselves away ; and those are presently hung up  
225 by the heeles like Meteors, with Squibs i' their tayles, to give the wiser sort warning.

P R. Excellent !

F A C. Are there no selfe-Lovers there ?

2 H E R. There were, but they are all dead of late for  
230 want of Taylors.

F A C. 'Slight, what lucke is that ? we could have spar'd them a Colonie from hence.

2 H E. I thinke some two or three of them live yet, but they are turn'd *Moone-Calves* by this.

235 P R. O, I, *Moone-Calves* ! what Monster is that, I pray you ?

2 H E R. Monster ? none at all ; a very familiar thing, like our foole here on earth.

I H E R. The Ladyes there, play with them instead of  
240 little Dogges.

F A C. Then there are Ladies ?

2 H E R. And Knights, and Squires.

F A C. And servants, and Coaches ?

I H E R. Yes, but the Coaches are much o' the nature  
245 of the Ladies, for they goe onely with wind.

C H R O. Prittie, like *China-waggons*.

220 Mistresse-eyes F : mistris's Eyes F3 221 doe] doe F 222 No, F3: No F 231 'Slight,] S'light F 235 that,] that F 246 CHRO.] Chro. F

F A C. Ha' they any places of meeting with their Coaches, and takeing the fresh open aire, and then covert when they please, as in our *Hide-Parke*, or so?

2 H E R. Above all the *Hide-parkes* in Christendome, 250 farre more hiding and private, they doe all in clouds there; they walke i'the clouds, they sit i'the clouds, they lie i'the clouds, they ride and tumble i'the clouds, their very Coaches are clouds.

P R. But ha' they no Carmen to meet and breake their 255 Coaches?

2 H E. Alas! Carmen, they will over a Carman there, as hee will doe a Child here; you shall have a Coachman with cheekes like a trumpeter, and a wind in his mouth, blow him afore him as farre as he can see him; or skirre 260 over him with his batts wings a mile and a halfe, ere hee can steere his wry necke to looke where he is.

F A C. And they ha' their new Wells too, and phisicall waters, I hope, to visit all time of yeare?

1 H E. Your *Tunbridge*, or the *Spaw* it selfe are meere 265 puddle to 'em: When the pleasant moneths o'the yeare come, they all flocke to certaine broken Islands which are called there, the *Isles of delight*.

F A C. By clouds still?

1 H E. What else? Their Boates are clouds too. 270

2 H E. Or in a mist; the mists are ordinary i'the Moone, a man that owes money there, needs no other protection; onely buy a mist and walk in't, hee's never discern'd, a matter of a *Baabee* does it.

1 H E. Onely one Island they have, is call'd the Isle of 275 the *Epicænes*, because there under one Article both kindes are signified, for they are fashioned alike, male and female the same, not heads and broad hats, short doublets, and long points; neither do they ever untrusse for distinction, but laugh and lie downe in Moone-shine, and stab with their 280

248 takeing] take-[king F 259 mouth,] mouth F 264 waters, ... hope,] waters... hope F 268 *delight*.] *delight*: F 274 does] doe's F 275 Isle] I sle F 276 *Epicænes*] *Epecænes* F 278 same,] same; F3

ponyards ; you doe not know the delight of the *Epicænes* in Moon-shine.

2 H E. And when they ha' tasted the springs of pleasure enough, and bild, and kist, and are readie to come away ;  
 285 the shee's only lay certain egges (for they are never with Child there,) and of those egges are disclosed a race of Creatures like men, but are indeed a sort of Fowle, in part covered with feathers (they call 'hem *Volatees*), that hop from Island to Island, you shall see a covey of 'hem if  
 290 you please presently.

1 H E. Yes faith, 'tis time to exercise their eies, for their eares begin to be wearie.

2 H E. *Then know, we doe not move these wings so soone, On which our Poet mounted to the Moone*  
 295 *Menippus-like ; but all 'twixt it and us, Thus cleares and helps to the presentment, thus.*

*The Antimaske of Volatees.*

2 H E. **W**E have all this while (though the *Muses* *Heralds*) adventured to tell your Majestie  
 300 no newes ; for hitherto we have mov'd rather to your delight, than your beliefe. But now be pleased to expect a more noble discovery worthie of your eare, as the object will be <of> your eye ; A race of your owne, form'd, animated, lightned, and heightned by you, who rapt above  
 305 the Moone far in speculation of your vertues, have remain'd there intranc'd certaine houres, with wonder of the pietie, wisdom, Majesty reflected by you, on them, from the Divine light, to which onely you are lesse. These, by how much higher they have beene carried from earth to  
 310 contemplate your greatnesse, have now conceiv'd the more haste and hope in this their returne home to approach your goodnesse ; and led by that excellent likenesse of your

281 *Epicænes*] *Epicænes* F      283 springs] s springs F      284 kist,]  
 kist,, F      289 'hem] 'hen F : 'em F3      291 'tis] tis F      295 'twixt]  
 'twixt F      297 *The . . . Volatees*] *Enter the Volatees for the Antimasque,*  
*and Dance. After which G*      303 of *Editor*      304 by you] b y  
 you F      306 there F3 : their F      308 These,] These F

selfe, the truth, imitating *Procritus* endeavour, that all their motions be form'd to the musicke of your peace, and have their ends in your favour, which alone is able to 315 resolve and thaw the cold they have presently contracted in comming through the colder Region.

*They descend and shake off their Isicles.*

I. Song.

**H**ow ere the brightnesse may amaze, 320  
 Move you, and stand not still at gaze,  
 As dazeled with the light ;  
 But with your motions fill the place,  
 And let their fulnesse win you[r] Grace,  
 Till you collect your sight. 325  
 So while the warmth you doe confesse,  
 And temper of these Raies, no lesse  
 To quicken then refine :  
 You may by knowledge grow more bold,  
 And so more able to behold 330  
 The bodie whence they shine.

*The first Dance followes.*

II. Song.

**N**ow looke and see in yonder throne, 335  
 How all those beames are cast from one.  
 This is that Orbe so bright,  
 Has kept your wonder so awake ;  
 Whence you as from a mirrour take  
 The Suns reflected light.  
 Read him as you would doe the booke 340  
 Of all perfection, and but looke

318 *Music.* Here the Scene opens, and discovers the Region of the Moon,  
 from which the Masquers descend, and shake off their icicles. G 324  
 you W 327 Raies, . . . lesse] Raies . . . lesse, F 336 bright]  
 br ight F 340 doe the] doethe F



What his proportions be ;  
 No measure that is thence contriv'd,  
 Or any motion thence deriv'd,  
 345 But is pure harmonie.

*Maine Dance, and Revells.*

III. Song.

Not that we thinke you wearie be,  
 350 for he  
 That did this motion give,  
 And made it so long live,  
 Could likewise give it perpetuitie.  
 Nor that we doubt you have not more,  
 and store  
 355 Of changes to delight,  
 For they are infinite,  
 As is the power that brought forth those before.  
 But since the earth is of his name,  
 and fame  
 360 So full, you cannot adde,  
 Be both the first, and glad  
 To speake him to the Region whence you came.

*The last Dance.*

IIII. Song.

365 Looke, looke alreadie where I am,  
 bright Fame,  
 Got up unto the skie,  
 thus high,  
 Vpon my better wing,  
 370 to sing  
 The knowing King,  
 And make the musicke here,

*With yours on earth the same.*

CHORUS. { *Joyne then to tell his name,*  
*And say but JAMES is he ;* 375  
*All eares will take the voyce,*  
*And in the tune rejoyce,*  
*Or truth hath left to breath, and fame hath left*  
*to be.*

I HER. *See, what is that this musicke brings,*  
*And is so carried in the ayre about ?* 380

2 HER. *Fame, that doth nourish the renowne of*  
*Kings,*  
*And keepes that fayre, which envie*  
*would blot out.*

The End.

375 And] and F

381 Fame, that] Fame t hat F



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# PAN'S ANNIVERSARY

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## THE TEXT

First printed in the Folio of 1640 in the section of the Masques on signatures Q3 verso to R2 verso, pages 118 to 124, between *Neptune's Triumph for the Return of Albion* and *The Masque of Owls*, with the statement on the title-page 'As it was presented at Court before King JAMES. 1625.' The Folio date is wrong. The masque was performed at Court on 17 January 1620 and repeated on Shrove Tuesday, as recorded in the *Calendar of Venetian State Papers* for that year (pp. 138, 190), and the bill for the costumes and properties, dated 1620, was printed in *Notes and Queries*, series I, volume XII, pages 485-6. The bill of Thomas Cooke for summoning Jonson to wait on Prince Charles in January 1620, printed in our first volume on page 235, also refers to this masque.<sup>1</sup> R. Brotanek in *Die englischen Maskenspiele* (p. 357) was the first to date the masque correctly.

<sup>1</sup> See vol. iii, p. 607 for a correction of the date we gave in vol. i, p. 323.

P A N S  
ANNIVERSARIE;  
O R,  
THE SHEPHERDS  
HOLY-DAY.

THE SCENE  
A R C A D I A.

As it was presented at Court before  
King JAMES. 1620.

The Inventors,  
*Inigo Jones. Ben Io[h]nson.*

The first presentation is of three Nymphs strewing severall  
sorts of flowers, followed by an old Shepherd with a  
Censer and perfumes.

N Y M P H I.

*T*Hus, thus, begin the yearly rites  
Are due to P A N on these bright nights ;  
His Morne now riseth, and invites  
To sports, to dances, and delights :  
All Envious, and Prophane, away,  
This is the Shepherds Holy-day.

5

10

N Y M P H II.

*Strew, strew, the glad and smiling ground  
With every flower, yet not confound*

- 15     *The Prime-rose drop, the Springs owne spouse,  
Bright Dayes-eyes, and the lips of Cowes,  
The Garden-star, the Queene of May,  
The Rose, to crowne the Holy-day.*

## N Y M P H III.

- 20     *Drop, drop, you Violets, change your hues,  
Now red, now pale, as Lovers use,  
And in your death goe out as well,  
As when you liv'd, unto the smell :  
That from your odour all may say,  
This is the Shepherds Holy-day.*

## S H E P H E R D.

- 25     *Well done, my pretty ones, raine Roses still,  
Untill the last be dropt : Then hence : and fill  
Your fragrant prickles for a second shower,  
Bring Corn-flag, Tulips, and Adonis flower,  
30     *Faire Oxe-eye, Goldy-locks, and Columbine,  
Pinkes, Goulands, King-cups, and sweet Sops-in-wine,  
Blew Harebells, Pagles, Pansies, Calaminth,  
Flower-gentle, and the faire-hair'd Hyacinth,  
Bring rich Carnations, Floure-de-luces, Lillies,  
35     *The chequ'd, and purple-ringed Daffodillies,  
Bright Crowne-imperiall, Kings-speare, Holy-hocks,  
Sweet Venus Navill, and soft Lady-smocks,  
Bring too, some branches forth of Daphnes haire,  
And gladdest myrtle for these postes to weare  
40     *With Spikenard weav'd, and Marjoram betweene,  
And star'd with Yellow-golds, and Meadowes Queene,  
That when the Altar, as it ought, is drest,  
More odour come not from the Phœnix nest ;  
The breath thereof Panchaia may envie,  
45     *The colours China, and the light the skye.*****

## L O U D M U S I Q U E.

19 <i>drop,]</i> <i>drop</i> F	22 <i>liv'd,]</i> <i>liv'd</i> F	26 <i>done,]</i> <i>done</i> F	27
<i>dropt</i> F3 : <i>drapt</i> F	41 <i>Yellow-</i> F3 : <i>yellow-</i> F	42 <i>ought,</i> F3 :	
<i>ought</i> F	43 <i>Phœnix</i> F3 : <i>Phœnix</i> F	44 <i>breath</i> W : <i>breadih</i> F	

*The Scene opens, and in it are the Masquers discover'd sitting about the Fountaine of light. The Musicians attyr'd like the Priests of Pan standing in the worke beneath them, when entreth to the old Shepherd,* 50

*A Fencer flourishing.*

Roome for an old Trophie of Time ; a Sonne of the sword, a Servant of *Mars*, the Minion of the Muses, and a Master of Fence. One that hath showne his quarters, and plaid his prizes at all the games of *Greece* in his time ; as Fencing, 55 Wrestling, Leaping, Dauncing, what not ? And hath now usher'd hither by the light of my long-sword certaine bold Boyes of *Bæotia*, who are come to challenge the *Arcadians* at their owne sports, call them forth on their owne holy-day, and Daunce them down on their owne Greene-swarth. 60

S H E P H E R D.

'Tis boldly attempted, and must be a *Bæotian* enterprise by the face of it, from all the parts of *Greece* else, especially at this time when the best, and bravest spirits of *Arcadia*, called together by the excellent *Arcas*, are yonder sitting 65 about the Fountaine of light, in consultation of what honours they may doe the great *Pan* by encrease of anniversarie rites fitted to the Musique of his peace.

F E N C E R.

Peace to thy *Pan*, and mum to thy Musique, Swaine ; 70 There is a Tinker of *Thebes* a comming, called *Epam*, with his kettle will make all *Arcadia* ring of him ; What are your sports for the purpose ? say, if singing, you shall be sung downe, if dauncing, daunc'd downe. There is no more to be done with you, but know what ; which it is ; 75 and you are in smoke, gone, vapour'd, vanish'd, blowne, and (as a man would say) in a word of two sillables, Nothing.

<sup>50</sup> *Shepherd*, F3 : *Shepherd*. F      <sup>58</sup> *Bæotia*] *Bæotia* F (so 85)  
*Arcadians*] *Arcadians* F      62 *Bæotian*] *Bæotian* F



## SHEPHERD.

This is short, though not so sweet. Surely the better  
80 part of the solemnitie here will be dauncing.

## FENCER.

Enough ; They shall be met with instantly in their owne  
sphere, the sphere of their owne activitie, a daunce. But by  
whom, expect : No *Cynætheian*, nor *Satyres* ; but (as I  
85 said) Boyes of *Bæotia* ; thinges of *Thebes*, (the Towne is  
ours, Shepheard) mad merry Greekes, Lads of life, that have  
no gall in us, but all ayre and sweetnesse. A Tooth-drawer  
is our Foreman, that if there be but a bitter tooth in the  
company, it may bee called out at a twitch ; he doth com-  
90 mand any mans teeth out of his head upon the point of his  
Poynard ; or tickles them forth with his ryding rod : Hee  
drawes teeth a horse-backe in full speed, yet hee will daunce  
a foot, he hath given his word : He is yeoman of the mouth  
to the whole Brotherhood, and is charged to see their  
95 gummes bee cleane, and their breath sweet, at a minutes  
warning. Then comes my learned *Theban*, the Tinker I  
told you of, with his kettle Drum (before and after) a Master  
of Musique, and a man of mettall ; He beates the march  
to the tune of Tickle-foot, *Pam, pam, pam*, brave *Egam*  
100 with a *nondas*. That's the straine.

## SHEPHERD.

A high one.

## FENCER.

Which is followed by the trace, and tract of an excellent  
105 Juggler, that can juggle with every joynt about him, from  
head to heele. He can doe tricks with his toes, wind silke,  
and thred Pearle with them, as nimble a fine fellow of his  
feet, as his hands : For there is a noble Corne-cutter his  
companion, hath so pared, and finified them—. Indeed,  
110 he hath taken it into his care, to reforme the feet of all,

83 activitie,] activitie F    84 *Cynætheian*] *Cynætheian* F    *Satyres*] *Satyres* F

and fit all their footing to a forme ; onely one splay-foot  
in the company, and he is a Bellowes-mender, allow'd, who  
hath the looking to of all their lungs by patent, and by his  
place is to set that leg afore still, and with his puffed keeps  
them in breath during pleasure ; A Tinder-box-man to strike 115  
new fire into them at every turne, and where he spies any  
brave sparke that is in danger to goe out, plie him with a  
match presently.

S H E P H E R D.

A most politique provision.

120

F E N C E R.

Nay, we have made our provisions beyond example, I  
hope. For to these there is annexed a Clock-keeper, a  
grave person, as *Time* himselfe, who is to see that they all  
keepe time to a nick, and move every elbow in order, every 125  
knee in compasse. He is to wind them up, and draw them  
downe, as he sees cause ; Then is there a subtile shrewd-  
bearded Sir, that hath beene a Politician, but is now a maker  
of Mouse-traps, a great Inginer yet ; and he is to catch the  
Ladies favours in the Daunce with certaine cringes he is 130  
to make ; and to baite their benevolence. Nor can wee  
doubt of the successe, for we have a Prophet amongst us  
of that peremptorie pate, a Taylour, or master Fashioner,  
that hath found it out in a painted cloth, or some old hang-  
ing (for those are his Librarie) that we must conquer in 135  
such a time, and such a halfe time, therefore bids us goe on  
crosse-leg'd, or however thred the needles of our owne happi-  
ness, goe through-stitch with all, unwind the clew of our  
cares, he hath taken measure of our mindes, and will fit  
our fortune to our footing. And to better assure us ; at 140  
his owne charge, brings his Philosopher with him, a great  
Clerke, who (they say) can write, and it is shrewdly sus-  
pected but he can read too : And he is to take the whole

111 one splay-foot] ones play-foot F 112 allow'd, F3 :  
allow'd F 127 downe,] downe F: down, F3 139 cares,]  
cares ; F3 141 a] a a F 143 too :] *The colon faint in some*  
*copies of F*

Daunces from the foot by Brachygraphie, and so make a  
 145 memoriall, if not a map of the businesse. Come forth, lads,  
 and doe your owne turnes.

*The Antimasque is Daunced.*

*After which,*

F E N C E R.

150 How like you this, Shepheard? was not this geare gotten  
 on a holy-day?

S H E P H E R D.

Faith, your folly may deserve pardon, because it hath  
 delighted: But, beware of presuming, or how you offer  
 155 comparison with persons so neere Deities. Behold where  
 they are, that have now forgiven you, whom should you  
 provoke againe with the like, they will justly punish that  
 with anger, which they now dismissee with contempt. Away.

*And come you prime Arcadians forth, that taught*  
 160 *By P A N the rites of true societie,*  
*From his loud Musicke, all your manners wraught,*  
*And made your Common-wealth a harmonie,*  
*Commending so to all posteritie*  
*Your innocence from that faire Fount of light,*  
 165 *As still you sit without the injurie*  
*Of any rudenesse, Folly can, or spight:*  
*Daunce from the top of the Lycæan mountaine*  
*Downe to this valley, and with neerer eye*  
*Enjoy, what long in that illumin'd Fountaine*  
 170 *You did farre of, but yet with wonder spye.*

H Y M N E I.

I. Of P A N we sing, the best of Singers, Pan,  
 That taught us swaines, how first to tune our layes,

145 forth,] forth F 147 The . . . Daunced.] The Bæotians enter  
 for the Antimasque, which is danced. G 148 which,] which F 150  
 this, F3: this F 156 have W: are F, F3 158 contempt.]  
 contempt, F: Contempt. F3 After 'Away.' They retire. | To the  
 Masquers. G 161 wraught, F3: wraught F 162 harmonie,]  
 harmonie F: Harmony, F3 163 posteritie] posteritie. F: Posterity, F3  
 164 light,] light F 172 1.] 1 Nym. G Singers, Pan,] Singers Pan F

*And on the pipe more aires then Phœbus can.*

C H O. Heare, O you groves, and hills, resound his praise. 175

2. *Of Pan we sing, the best of Leaders, Pan,  
That leads the Naiad's, and the Dryad's forth ;*

*And to their daunces more then Hermes can.*

C H O. Heare, O you groves, and hills, resound his worth.

3. *Of Pan we sing, the best of Hunters, Pan,* 180  
*That drives the Hart to seeke unused wayes,  
And in the chace more then Sylvanus can.*

C H O. Heare, O you groves, and hills, resound his praise.

4. *Of Pan we sing, the best of Shepherds, Pan,*  
*That keepes our flocks, and us, and both leads forth* 185  
*To better pastures then great Pales can.*

C H O. Heare, O you groves, and hills, resound his worth.  
*And while his powers, and praises thus we sing,  
The Valleys let rebound, and all the rivers ring.*

The Masquers descend, and dance their Entrie. 190

## H Y M N E II.

P A N is our All, by him we breath, wee live,  
Wee move, we are ; 'Tis he our lambes doth reare,  
Our flocks doth blesse, and from the store doth give  
The warme and finer fleeces that we weare. 195

*He keepes away all heates, and colds,*

*Drives all diseases from our folds :*

*Makes every where the spring to dwell,*

*The Ewes to feed, their udders swell ;*

*But if he frowne, the sheepe (alas)* 200

*The Shepheards wither, and the grasse.*

*Strive, strive, to please him then by still increasing thus  
The rites are due to him, who doth all right for us.*

175 Heare, . . . hills,] Heare . . . hills F 176 2.] 2 Nym. G Leaders,  
Pan,] Leaders, Pan F 177 Naiad's] Nayad's F 179 Heare,]  
Heare F 180 3.] 3 Nym. G Hunters, Pan,] Hunters, Pan F  
181 Hart F3 : Heart F 182 can. F3 : can, F 183 hills,]  
hills F : Hills, F3 184 4.] 2 Nym. G 185 keepes] keep F3  
186 can. F3 : can : F 187 Heare, . . . hills,] Heare . . . hills F  
188 sing, F3 : sing F

## The Maine Daunce.

205

## HYMNE III.

*If yet, if yet*

*Pans orgies you will further fit,  
See where the silver-footed Fayes doe sit,  
The Nymphes of wood and water,  
210 Each trees, and Fountaines daughter.*

*Goe take them forth, it will be good  
To see some wave it like a wood,  
And others wind it like a flood ;*

*In springs,*

215

*And rings,*

*Till the applause it brings,  
Wakes Eccho from her seate,  
The closes to repeate.*

*(E C H. The closes to repeate)*

220 *Eccho, the truest Oracle on ground,  
Though nothing but a sound.*

*(E C H. Though nothing but a sound.)**Belov'd of Pan, the Vall(e)yes Queene**(E C H. The Valleys Queene)*

225

*And often heard, though never seene,  
(E C H. Though never seene.)*

## REVELLS.

## FENCER.

Roome, roome there : where are you, Shepheard ? I am  
230 come againe with my second part of my bold Bloods, the  
brave Gamesters : who assure you by me, that they per-  
ceive no such wonder in all is done here, but that they dare  
adventure another tryall. They looke for some sheepish  
devises here in *Arcadia*, not these, and therefore a hall, a  
235 hall they demand.

209 water,] water ; F      210 daughter.] daughter, F      220 Eccho,]  
Eccho F      227 REVELLS.] Here the Revels. After which re-enter the  
Fencer. G      229 you, F3 : you F

## SHEPHERD.

Nay, then they are past pittie, let them come, and not expect the anger of a Deitie to pursue them, but meet them. They have their punishment with their fact. They shall be sheepe.

240

## FENCER.

O spare me, by the law of Nations, I am but their Ambassadour.

## SHEPHERD.

You speake in time, Sir.

245

## 2. ANTIMASQUE.

## SHEPHERD.

Now let them returne with their solide heads, and carry their stupiditie into *Bæotia*, whence they brought it, with an embleme of themselves, and their Countrey. This is too pure an aire for so grosse Braines.

*End you the rites, and so be eas'd  
Of these, and then great Pan is pleas'd.*

## HYMNE III.

*Great Pan, the Father of our peace, and pleasure, 255  
Who giv'st us all this leasure,  
Heare what thy hallowd troope of Herdsmen pray  
For this their Holy-day,  
And how their vowes to Thee, they in Lycæum pay.*

*So may our Ewes receive the mounting Rammes, 260  
And wee bring thee the earliest of our Lambes :  
So may the first of all our fells be thine,  
And both the beestning of our Goates, and Kine :  
As thou our folds dost still secure,  
And keep'st our fountaines sweet and pure, 265*

245 time,] time F      246 The Thebans enter for the 2 Antimasque ;  
which danced, G      251 They retire. add. G      After 251 To the  
Nymphs. G      255 Pan,] Pan F      263 Kine:] Kine F: Kine ;  
F3      265 pure,] pure F

*Driv'st hence the Wolfe, the Tode, the Brock,  
Or other vermine from the flock.  
That wee preserv'd by Thee, and thou observ'd by us,  
May both live safe in shade of thy lov'd Mænalus.*

270

## SHEPHERD.

*Now each retorne unto his Charge,  
And though to day you have liv'd at large,  
And well your flocks have fed their fill,  
Yet doe not trust your hirelings still.  
See, yond' they goe, and timely doe  
The office you have put them to,  
But if you often give this leave,  
Your sheepe, and you they will deceave.*

275

The End.

268 us, F3 : us F

277 leave, F3 : leave F

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# THE GYPSIES METAMORPHOSED

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## THE TEXT

Both in its performance and its publication *The Gypsies Metamorphosed* differs from the other masques of Jonson. It was performed three times in 1621, at Burley-on-the-Hill on August 3, at Belvoir on August 5, and finally at Windsor, probably early in September, in a revised version. The texts which have come down to us in manuscript or in print are composite. Though they all show traces of confusion, it is possible to distinguish the final text at Windsor from the earlier version performed at Burley and at Belvoir. There are five texts of the masque. First and most important is the manuscript, formerly Richard Heber's, now in the Henry E. Huntington Library: any edition of the masque to-day must be based upon it. Next in order of time is the edition which John Okes printed for John Benson in duodecimo in 1640: the first state of this text, preserved in an imperfect copy in the Cambridge University Library, gave the Burley and Belvoir versions; the second state—the form in which it was published—had a substantial resetting to include the Windsor version. The fourth text is that of the 1640 Folio, badly printed from an independent manuscript. A slavish copy of this text is preserved in Harley MS. 4955 in the British Museum: from the textual standpoint this manuscript is negligible.

It is possible, partly from the indications explicitly given, and partly from the shorter text in the Cambridge copy of the Duodecimo, to make out with fair accuracy the early version at Burley and Belvoir and the revised version used at Windsor. Virtually the text of the first two performances must have been the same: with a few trivial alterations the Burley version of August 3 would serve for Belvoir two days later. The actors would move from one house to the other, and there would be little time for them to learn new parts.

The Burley version, after the Porter's address to the King

by way of prologue when he reached the house, had the opening scene of the Jackman, the Patrico, and the three Gipsies (ll. 1-271). Of the fortune-telling which follows, it had the King's fortune (ll. 273-333) with a concluding triplet which was afterwards cancelled; the Prince's fortune (ll. 357-80), which was afterwards amplified; the Marchioness of Buckingham's fortune (ll. 410-57), followed by that of her mother-in-law, the Countess of Buckingham (ll. 496-519); the Lady Purbeck's fortune and her mother's, the Lady Elizabeth Hatton (ll. 522-56). Then came the anti-masque, if it can be dignified by such a title, of the Clowns, Francis, Harry, Roger and Thomas, with their Wenches, Prudence, Cecily, Mary, Peg, and Maudlin. Originally no speeches were assigned to the Wenches, their losses, when their pockets were picked, being described by the Clowns. This we know from the Cambridge copy of the Duodecimo. This portion is completely rewritten in the final text. The Cock-lorrel ballad followed. With the close of the anti-masque at line 1288, the Burley performance passed to the concluding songs beginning at line 1394, 'The sports are done', and the praises of the Prince and the King.

Little change was made at Belvoir. The four lines relating to the Earl of Rutland (ll. 155-8) are changed in the manuscript to

There be Gentry Coues here  
Are the Cheife of the shire.

A fortune for the Countess of Rutland is inserted after line 457. As hostess during the second party she had naturally stayed at home to prepare for it. This fortune is not in the early state of the Duodecimo text. The Countess of Exeter's fortune (ll. 481-90) is not found in either state of this text, but it is an improvisation because she came late: the probability is that it was first spoken at Belvoir. A final substitution is noted in the Manuscript in the concluding lines of the anti-masque for lines 1269-84. In place of the praise of Buckingham as a generous host, twelve lines are inserted

in praise of Rutland, 'the good man of Beuer', and for  
     make it a iolly night  
     if not a holie night,

we have

    make it a iolly night  
     for 'tis a holie night,

the date being Sunday, August 5. Line 1258 'here at *Burly* o' th' hill' must have been cut out; there are four lines rhyming with 'hill' in the context, so that no rewriting would be needed. The reference in lines 143-4 to reluctance to 'make a hurly' 'here at *Burly*' must also have been excised.

A month elapsed before the masque was repeated at Windsor. This gave time for considerable alterations of the text and for a change of cast, though Buckingham and the courtiers no doubt resumed their parts as gipsies. A new prologue was written for the revival. For lines 212-18 of the original text with its reference to the Ladies, new lines were written, referring to the Lords. Further, in lines 226-32 instead of

    we may both cary  
     the *Kate* and the *Mary*—

namely, the Marchioness and the Countess of Buckingham—

    and all the bright aery  
     away to the Quarry,

Jonson substituted

    we may both cary  
     the *George* and the *garter*  
     into o<sup>r</sup> owne quarter,  
     or durst I goe farder  
     in methode & order  
     there's a purse and a seale—

namely, the Lord Keeper's—

    I'haue a great mind to steal  
     that when o<sup>r</sup> tricks are done,  
     wee might seale o<sup>r</sup> owne pdon.  
     all this we may doe  
     and a greate deale more too . . .

All the above changes are marked in the Manuscript 'At Windsor' and are not found in the Duodecimo text.

In the episode of the fortune-telling the King's and the Prince's fortunes, as we have already noted, had additional stanzas not found in the first state of the Duodecimo (ll. 334-51, 381-404). They included a beautiful addition to the lines on the proposed marriage of Prince Charles to the Infanta of Spain, the sister of King Philip IV. The fortune ended originally

Courses even w<sup>th</sup> the sunne  
dothe her mightie Brother runne  
for splendor  
what can to the marriage night  
more than morne and Evening light  
attend her

Jonson continued :

Saue the promise before day  
of a little *Iames* to play  
hereafter  
twixt his *Grandsires* knees and moue  
all the prettie waies of *Loue*  
and laughter

A considerable change followed the lines telling the royal fortunes. 'At Windsor', the Manuscript records, 'in place of the Ladies fortunes' (ll. 410-556) 'were spoken theise following of the Lordes' (ll. 565-697). The Manuscript omits one fortune certainly spoken at Windsor, the Earl of Buccleugh's (ll. 663-77), given in the printed texts. Jonson added the lines at Windsor.

The parts of the Clowns and the Wenches are worked up into a far more dramatic form. The lively duet of the Patrico and the Jackman (ll. 707-32) gives a hint to the mayor and townsmen of Windsor that they had better not attempt to arrest the gipsies as vagrants in the way local

authorities usually did. During this duet the Clowns enter. Their dialogue about the Wenches originally ran :

*Cock.* We must have some musick then.

*Pup.* Musick ! we'll have a whole poverty of Pipers, call *Cheeks* upon the Bag-pipes, & *Tom Ticklefoot* with his Tabor ; he could have mustred up the smocks o' th' two shires'.<sup>1</sup>

No indication is given of the girls' entrance, but a country dance follows, in which they take part, to the music of the pipe and tabor. But at Windsor the renamed Clowns and Wenches are carefully introduced. Cockrell says, 'Wee must haue some Musique then, and take out the wenches'. One 'Minstrell' supplies the music,<sup>2</sup> though Cheeks and Ticklefoot are still called for :<sup>3</sup> Cheeks disappears, but the minstrel is called Ticklefoot in lines 866 and 949. Clod points to his entrance in line 780, and Cockrell adds 'I and all the good wenches of *windsor* after him'. The Wenches have a livelier part at Windsor when they relate what has been picked from their pockets instead of having the men relate their losses for them.

The Patrico's speech on the metamorphosis of the gipsies stating that the clowns will prove knights and the lasses pages (ll. 1291-1320) is given in a Windsor text, and the blessing of the King's five senses (ll. 1329-89) is a Windsor addition. An epilogue was added for Windsor.

In view of the great length of the Windsor performance—it certainly ended 'late at night,' as the Patrico tells us (l. 1313)—Dr. Cole has suggested that the Cock-lorrel song was left out at the Windsor performance. He links up Puppy's words to the Patrico, 'S<sup>r</sup> you are a Prelate of the order, I vnderstood' (ll. 1140-41), which he feels to be abrupt, with Puppy's question before the song, 'what sort or order of *Gypsie* I pray S<sup>r</sup>?' (l. 1026). But Puppy's

<sup>1</sup> The Duodecimo text for lines 769-73.

<sup>2</sup> Lines 781, 798, 1053.

<sup>3</sup> A further inconsistency is calling the wenches of Windsor 'the smocks o' the two shires' (l. 787), which had point only at Burley and Belvoir.

appeal to the 'Prelate' to admit him to the order comes in as a new point, and the words 'I vnderstood' in the past tense could hardly refer to what was said only a minute before.<sup>1</sup> Chamberlain in a letter to Carleton on 27 October 1622, preserved in the Public Record Office,<sup>2</sup> says: 'here is likewise a ballet or song of Ben Johnsons in the play or shew at the Lord Marquis at Burly, and repeated again at Windsor . . . there were other songs and devises of baser alay,<sup>3</sup> but because this had the vogue and generall applause at court, I was willing to send yt'. This tribute explicitly says that the song was repeated. As to Dr. Cole's further point that the song may have been dropped because of its coarseness, why should Windsor have been more sensitive than Burley?

The one trustworthy text of *The Gypsies Metamorphosed* is the contemporary manuscript now HM 741 in the Henry E. Huntington Library. It is seven sheets in quarto with an extra leaf inserted after the first sheet. Some leaves have been margined, mutilating the end of some lines, others cut down or irregularly folded. Its history can be fully traced. As proved by the old shelf-mark '8.2' and by a note in the handwriting of the Earl of Ellesmere on the misplaced first leaf, stating that it should be bound at the end, this manuscript was once (*circa* 1640) in the Bridgewater library. Then it passed to Peter le Neve and Richard Heber; at Heber's sale (Catalogue, 1836, xi. no. 603) Thorpe bought it for four shillings, according to a priced catalogue in the British Museum; he sold it to Sir Thomas Phillips (Catalogue 1836, no. 721), at whose sale in 1897 it passed to Quaritch for twelve guineas, as is recorded on the front leaf of the manuscript. Mr. W. A. White bought it from Quaritch (Hand-list, 1914, p. 51), and about the year 1916 it passed to its final resting-place in the Henry E. Hunting-

<sup>1</sup> It is 'understand' in the Duodecimo and the Folio.

<sup>2</sup> James I, S.P. 14 cxxiii, no. 62.

<sup>3</sup> Such as 'The faery beame vppon you', we suppose.

ton library. In 1931 Dr. G. Watson Cole made it accessible in a facsimile.

Heber lent the manuscript to Gifford, who appreciated its value. He stated (1) that it was autograph, a judgement invalidated by his comment that it was 'perhaps the only MS. piece of Jonson's in existence'; (2) that it was the earliest as well as the most correct text of the masque; (3) that it filled the gaps in the printed texts, notably the three lines missing at the end of the Prince's fortune (ll. 402-4).

Is the manuscript autograph, as Gifford assumed? Dr. Samuel A. Tannenbaum in a note on Dr. Cole's edition<sup>1</sup> briefly stated his conviction that it is autograph. He wrote, 'A comparison with the manuscript of *The Masque of Queens* shows this conclusively, even though the two manuscripts were written years apart, one slowly and formally, the other informally and rapidly', and he referred to the facsimiles of Jonson's handwriting in Dr. Greg's *English Literary Autographs*, plates xxiii and xxiv, as showing 'how considerably Jonson's script varied at different times, without, however, losing its identity'. Dr. Greg's facsimiles are, in chronological order, Jonson's letter to the Earl of Salisbury on Gunpowder plot dated 8 November 1605; a page of the autograph manuscript of *The Masque of Queens*, 1608; the letter to Queen Anne in a gift-copy of the Quarto of this masque, also 1608; and the letter to Sir Thomas Cotton, late in life,<sup>2</sup> dated by Dr. Greg as probably about 1635. No material change in Jonson's handwriting would be likely between 1605 and 1608, but it would be possible by 1635. On the contrary, the hand of this late letter, though a little cramped, is unmistakably the same. But the manuscript of *The Gypsies Metamorphosed* has startling differences, so, if Dr. Tannenbaum's view is sound, Jonson wrote one hand in 1605 and 1608, modified it

<sup>1</sup> *Publications of the Modern Language Association of America*, vol. xlvii, pp. 909-10.

<sup>2</sup> Printed in vol. i, p. 215, as to Sir Robert Cotton, who died in 1631. We accept Dr. Greg's correction.



considerably in 1621, and reverted to the earlier form at the end of his life in a copy so close as to suggest that he had never written otherwise.

The Manuscript certainly has sufficient superficial resemblance to Jonson's hand to explain why it could be claimed as his, but the authorities of the Huntington Library do not accept the attribution. Three expert palaeographers, Mr. R. B. Haselden, curator of the Huntington manuscripts, Dr. Robin Flower, the Deputy Keeper of the British Museum, and Dr. Greg authorise us to say that they share this view.<sup>1</sup> A comparison with the holograph of *The Masque of Queens* puts the question beyond doubt.

The Manuscript was evidently copied from the archetype. We fail to find in it any signs of rapid writing; it is evenly and methodically written, but it lacks the care and finish which we should expect in a transcript made by Jonson himself. It is inconsistent in the matter of text; the confusions caused in working over the original version to recast it for the later performance are not smoothed out, and Jonson had time to smooth them out. It reads like a first attempt at the Windsor text, perhaps a copy written for presentation before the readings were finally adjusted. The free use of the English secretary hand is remarkable. Contrary to Jonson's usual practice, the manuscript is seldom punctuated. And the spelling is too lax for Jonson.

The pages here reproduced are pages 11 and 35 of the text containing lines 260-82 and 916-38. Making full allowance for the fact that the holograph of *The Masque of Queens* was copied out at leisure with the most scrupulous care for a royal patron, the differences are hard to reconcile.

If Jonson wrote the Huntington Manuscript, why did he prefer cumbrous secretary forms to the easier italic which we know he normally used? B, H, C, k, st, x, for instance, would take longer to write. The scribal convention of

<sup>1</sup> In a note contributed to the *Publications of the Modern Language Association of America*, vol. xlvii, pp. 909-10, Dr. Greg had supported Dr. Tannenbaum, while noting that 'the secretary forms are commoner than is usual in Jonson's hand'.

using a capital C, formed like O with a cross-stroke, in the middle of a sentence where no capital is needed, is never used by Jonson; an example occurs in the facsimile of page 35, line 3, 'Companie', and it is frequent in the text: 'O they are Call'd the Moone men (l. 752); 'they Cannot have proceeded so farre' (l. 763). The final 'e' for 'es' never occurs in *The Masque of Queens*. Another fine point is the writing of 'i'. In the facsimile we have given of *The Masque of Queens* he sometimes connects it with the previous letter and at other times writes it as an isolated form; then he takes his pen off the paper and begins anew with the following letter. In the first line of the page we have 'Effodisse', 'Siccæ', 'pallida', 'rodit'; in the first note we have 'Plinie writing' 'Hist.', 'lib.', 'digging', 'contrarium', 'circulis', 'gladio', 'fodiunt', 'fatallie', and so on, with this separately written 'i'. The page is full of examples. The writing of this letter in this detached form is never once found in the manuscript of the *Gypsies*: the 'i' has an upstroke connecting it with the following letter, as in 'singer', 'finger', 'linger', 'bringer' (lines 146-9).

The spelling is irregular. It is difficult to believe that Jonson wrote 'sperrittē' as an English form of the derivative from the Latin *spiritus* (prologue at Burley, l. 9), or 'Coriphæus' for 'Coryphæus' (l. 172) which the Duodecimo prints—or such popular contemporary spellings as 'mutch' (l. 582) and 'culler' (l. 1233). 'Height' is twice found for 'hight' (ll. 374, 1041): Jonson spelt it correctly in the Marlowe quotation, 'Sestos hight' in *Bartholomew Fair* (v. iii. 113). Medial *v* is frequently used, as in 'Evening' (line 379) and 'Covie' (lines 901-2). Jonson usually employed this only in Latin-derived compounds such as 'Invention' (*Masque of Queens*, l. 4). In his printed texts Jonson preferred the form 'hem' for 'them', which had been in use since Caxton, but he thought it an abbreviation and wrote it with an apostrophe. The Manuscript has 'hem' once in line 1244; 'them' in lines 98, 766, 797, 918,

1164-5: elsewhere it is 'em', and in line 868 'them' is corrected to 'em'. It is significant that the Duodecimo text preserves 'hem' frequently enough to show that it must have been in Jonson's manuscript.<sup>1</sup> The spelling with the apostrophe is peculiar to Jonson, and no printer would have introduced it.

The text exhibits throughout a most un-Jonsonian contempt for the rules of punctuation. The portentous list of inserted stops given on pages 615-22 tells its own tale. It is enough to cite two examples. 'O the Lord what be theise *Tom* dost thou knowe Come hether Come hether *Dicke* didst thou euer see such the finest oliue colourd sprites they haue so dand and gingled here as if they had beene a sett of ouergrowne ffayeries' (ll. 733-7). Or a little later '*Pup* Can they Cant or Mill are they Masters in theire arte *Town*: No Batchelers theis they Cannot have proceeded so farre' (ll. 761-4). The apostrophe is sometimes omitted: 'th Ægiptians' (l. 124), 'Tis' (l. 490), 'Ha' (l. 870), 'thats' (l. 741), 'thiefes' (l. 1014). Lines 1156-7 lack the first bracket of a parenthesis. The period is often omitted after the name of a character in the headings of speeches. There are none of the classical spellings which Jonson affected for Latin derivatives: 'fruite', not 'fructe' in line 450; 'equall', not 'æquall' in line 1407. There are occasional slips of the pen: 'an' for 'and' (l. 1369) and 'i'th the bed' (l. 1379).

Once or twice, where the sense of the passage is not affected, lines are lost: for instance, 'Meane time in song doe you conceive some vow' (l. 259), and in the blessing of the King's five senses, the typical Jonsonian lines which should follow line 1348

Or a long pretended fit,  
Meant for mirth, but is not it.

They are required by the context

Onelie time and eares out-wearinge.

<sup>1</sup> See the critical apparatus at lines 98, 218, 759, 899, 901, 903, 906, 920, 938, 1091, 1093, 1164, 1244, 1268.

More serious errors due to an imperfect conflation of the versions used first at Burley and Belvoir and afterwards at Windsor have been discussed in reference to the performances.

Manuscript copies naturally circulated at Court of one portion of the masque—the fortune-telling (ll. 272–697). In the Public Record Office there is a manuscript copy of the King's, the Prince's, and the Ladies' fortunes.<sup>1</sup> It is subscribed 'The Gipsies Maaske att Burley'. It contains the original, and shorter, form of the King's and Prince's fortunes. The text of the whole is bad; words are left out, misread, and misspelt. But it is valuable for giving us the names of some of the performers: 'The kings fortune spoken by my Lo: Marquesse Bu.'—Buckingham, who played the part of the first Gipsy; 'The Princes by L: ffeilding', Earl of Denbigh, Buckingham's brother-in-law, who was the second Gipsy; 'The Lady Marquesse by Mr. Porter', the poet Endymion, who was the third Gipsy. The unnamed fourth Gipsy was probably John, Viscount Purbeck: 'two of yo<sup>r</sup> sonnes are *Gypsyes* too', the Countess is told in line 513. But his name is not recorded in this manuscript.

Two Bodleian manuscripts, Tanner MS. 306 on folios 252–3, and MS. Rawlinson poetry 172 on folio 78, have the fortunes of the Lord Keeper (Bishop Williams), the 'Lord Duke' (the Duke of Lennox, who was Lord Steward), the Lord Treasurer (Baron Montagu), the Lord Chamberlain (Lord Pembroke). These copies include four lines on the Lord Keeper omitted in the manuscript ('Ile venture my life' . . . after line 574); the Tanner MS. omits the last four lines of the Lord Steward's fortune (ll. 640–3).

The masque was first published in the collection entitled *Q. Horatius Flaccus: His Art of Poetry. Englished by Ben. Jonson. With other Workes of the Author, never Printed*

<sup>1</sup> James I, S.P. 14, cxxii, no. 58 from the Conway Papers.

before, which John Okes printed for John Benson in duodecimo; it was registered on 8 February 1640<sup>1</sup> before the Folio appeared. The 'other Workes' were the *Execration against Vulcan* (pages 29-40, followed by a blank leaf), *The Gypsies Metamorphosed*, here entitled *The Masque of the Gypsies* (pages 43-94 originally, afterwards enlarged to pages 43-104), and an anthology of minor poems entitled *Epigrams to Severall Noble Personages in this Kingdome*, which included some lyrics and the Ode on the failure of *The New Inn* (pages 95-138).

Benson began by securing the text of the original performance at Burley-on-the-Hill. This first state survives in a copy, unfortunately imperfect, in the University Library at Cambridge. *The Gypsies Metamorphosed* begins with the title-page on signature C 10 recto, page 43; the verso is blank; the text follows on C 11 recto, page 45, and continues to E 11 verso, page 94; signature E 12 is blank. In this copy signatures E 5 to 8, pages 81 to 88, are missing, the section of the text included in lines 1000-1273 of the present edition. For textual reasons a loss at this point is deeply to be regretted, but the supreme value of the Cambridge copy is that signatures D 6, D 7, D 8, D 10, and E 9, E 10, E 11, slashed for cancel after the sewing, have not been removed by the binder. They yield a clear clue to the changes in the text. The Huntington copy, formerly Mr. Beverley Chew's, also contains three of the cancelled leaves, E 9, E 10, and E 11.

After the volume had been printed off, Benson obtained, certainly by dishonest means, a copy of the fully revised and enlarged text used in the final performance at Windsor. He had the original leaves D 6 to 10 and E 9 to 11 cancelled and two new sheets of twelve leaves, signed 'd' and 'e', inserted in the text. By this rearrangement the page numbers ran up to 104, beginning again with page 95 for the *Epigrams*, which are preceded by an unpagged title-

<sup>1</sup> Arber *Transcript*, IV, 498: the Masque was separately registered on February 20.

leaf. There are tell-tale stubs in many copies.<sup>1</sup> However, Okes succeeded by this insertion in wedging in the new matter.

Dr. Cole has facsimiled the Duodecimo text of the Masque in his edition as well as the text of the Manuscript.

What kind of manuscript did Benson send to Okes? The cancelled leaves of the Cambridge copy shew that he got a good one—it may even have been autograph—from which to set up the Burley text, and that Okes followed it fairly well. The copy used for the interpolated quires 'd' and 'e' was another manuscript; it differs sufficiently from the Folio of 1640 to show that it was an independent text. When sewing this new patch on the old garment, Okes had from time to time to reinsert passages of the Burley text. But he had broken up the type, so he went ahead with his new copy. His final version is careless and sometimes grossly inaccurate, but there are a few corrections. We give a comparative table of the more important variants.

<i>First state</i>	<i>Second state</i>
331 Fortune (MS.)	fortunes
363 States (MS.)	Starres
377 Of splendor :	For splendor. (MS.)
433 he is (MS.)	he's
434 enjoyed	enjoyed you (MS.)
437 he look (MS.)	you looke
438 ne're (neu'r MS.)	never
440 There is not	Ther's never (MS.)
467 find	finde it (MS.)
516 hurt (MS.)	heart
531 robb'd (MS.)	told
551 Heaven	Heav'n (MS.)
gi'n (MS.)	given
1407 As in your (As in you MS.)	As if your
1421 looke	lookes (MS.)

The Manuscript here gives a clue to the correct readings. Of the incorrect the most senseless include the remark to

<sup>1</sup> For instance, the Malone copy in Bodley and the Dyce copy at South Kensington. The stubs of the Dyce copy have clear traces of the lettering of D 8, D 9, and D 10.

the Marchioness of Buckingham about her husband in line 437,

And though you looke yellow  
He never will be jealous.

It should 'he looke yellow', of her husband's face tanned with walnut juice when he was made up as a gipsy. Pure nonsense is talked to the Countess of Buckingham in lines 514-16:

You shall our *Queene* be, and he who  
Importunes  
The heart of either yours, or you ;—

Read 'see' for 'he', which is in both states, and 'hurt', as in the first state, for 'heart'. When Lady Purbeck is told, in line 531, that she has 'robd' Cupid of his eyes, the second state has

You have told him of his eyes.

Of the disregard for punctuation in the resetting it will be sufficient to quote one significant passage in the first state in which Jonson's system is faithfully reproduced (ll. 295-7) :

But stay ! in your *Iupiters* mount, what's here !  
A King ! a Monarch ! what wonders appeare !  
High ! bountifull ! just ! a *Fove* for your parts !

Okes toned this down to

But stay in your *Jupiters* mount, what's here ?  
A *King* a *Monarch* ; what wonders appeare !  
*High, Bountifull Just : a Love* for your parts,

The Windsor additions which Okes incorporated in the text were three stanzas of six lines each (ll. 334-51) amplifying the King's fortune, for the original

This little from so short a view,  
I tell, and as a teller true

Of Fortunes, but their Maker, sir, are you.

and twenty-one lines added to the Prince's fortune (ll. 381-401), which should have been twenty-four to complete the last stanza ; the Countess of Exeter's fortune (ll. 479-90) ; the Lords' fortunes substituted at Windsor for the Ladies'

fortunes in the earlier performances (ll. 562–697) ; ten lines of the Belvoir version added after line 1283 ; and the Patrico's speech blessing the King's five senses (ll. 1292–1389). The epilogue at Windsor was added, but not the prologue, because that would have disturbed the opening pages.

One new fortune is added in the Duodecimo—and also in the Folio—the Earl of Buccleugh's, spoken by the Patrico after line 662. Gifford suggests it was 'written upon the spur of the moment' ; possibly he came late.

The Folio of 1640 printed *The Gypsies Metamorphosed* for the second time, including it among the *Masques*. The collation is G 4, H to L in fours, pages 47 to 80. The title—*A Masque of the Metamorphos'd Gypsies. As it was thrice presented to King James. First, at Burleigh on the Hill. Next, at Belvoyr. And lastly, at Windsor. August 1621* is—on G 4 recto, the prologue at Windsor on G 4 verso, the opening address to the King at Burley on H 1 recto, the text on H 1 verso to L 4 recto, and the epilogue at Windsor on L 4 verso. It is a fuller text than Benson's and printed from an independent manuscript, though the two texts correspond in many points of detail and even in longer passages, such as the Cock-lorrel ballad. It is in the main the Windsor version, but it preserves passages discarded at that performance, such as the fortunes of the Court Ladies in lines 407–556. Where the manuscript showed traces of confusion perhaps inevitable in a composite text, the printer could hardly be expected to unravel them, but his text of this masque is a painful contrast to some of the later masques in the Folio, which are printed with a fair standard of correctness. Probably the printer had an official copy. For three performances some copying was inevitable, and the blundering of the Folio suggests that the press copy was in a hand less clear than Jonson's.

Thus line 136 of the Jackman's song is in the Manuscript 'and not cause you *cut yo' laces*', addressed to the Court



ladies whose fortunes were told at Burley and Belvoir, with a marginal note '*windsor quit yo<sup>r</sup> places*', addressed to the Lords. The Folio makes of this

Wo. *Quit your places, and not cause you cut your laces*

as if 'Wo.' were the name of a speaker. The failure to make a true conflation of the texts is shown by the occasional retention of a reference to Burley or Belvoir. At line 155 it is clear that the version at Windsor was that of Belvoir,

There be Gentry Coues here  
Are the Chiefe of the shire.

followed by

And for the Roome mortes, . . .

But the Folio keeps the lines spoken at Belvoir about the Earl of Rutland, who was lord lieutenant of the county :

Ther's a *Gentry Cove* here  
Is the top of the Shiere,  
Of the *Bever Ken*,  
A man amongst men.

In two later passages where the texts diverge there is the same failure to distinguish them. For the Burley version of lines 212-30—the suggestion of the gipsies luring the Court Ladies to join them—two substitutions in the Windsor text play with the idea of light fingers stealing the Georges of the Knights of the Garter and the purse and seal of the Lord Keeper: the Folio prints both versions successively. In lines 557 foll. the Ladies fortunes told at Burley and Belvoir are followed by the fortunes of the nobles told at Windsor without the heading given in the manuscript, '*At Windsor*, in place of the Ladies fortunes were spoken theise following of the Lordes'.

Lines are omitted in the Folio, sometimes very clumsily: for instance, the concluding stanza of Prince Charles's fortune (lines 399-404) is mutilated. The full stanza in the manuscript is

Since yo<sup>r</sup> name in *peace* or *warres*  
nought shall bound vntill the starres  
vp take you  
And to all succeedinge veiwe  
Heauen a Constellation newe  
shall make you.

The Folio, like the Duodecimo, omits the climax of the last three lines. On the other hand it agrees with the Duodecimo in inserting four lines in the fortune of Lord Keeper Williams after line 574 :

Ile venter my life  
You never had wife,  
But Ile venture my skill  
You may when you will.

These are not in the manuscript. Williams did not marry: were there rumours of an abortive engagement in 1621, which suggested a compliment otherwise pointless? The context runs smoother without it :

you doe not appeare  
A Iudge of a yeare.  
you haue the *Kings* conscience too in yo<sup>r</sup> brest  
and thats a good *Guest*.

Three stanzas on the filthy smell of tobacco are added in both the printed texts to the Cock-lorrel song after line 1125 ; they were clearly an afterthought, playing on the King's well-known dislike of tobacco, for the ballad ends quite naturally with an answer to Puppy's question which provoked it (ll. 1034-6). They are likely to have been spoken at Windsor, but in an authoritative text like the Manuscript it is strange for twelve lines to have been overlooked. Finally there is a pointed couplet in the blessing invoked on the King's five senses (after line 1348), praying for him to be saved from harsh noises :

Or a long pretended fit,  
Meant for mirth, but is not it.

These lines have the authentic ring.

The Folio and Duodecimo texts differ in their treatment of the Clowns and Wenches, who supply something in the nature of an antimasque. Originally they paired off as Prudence and Francis, Cicely and Harry, Roger and Mary, Peg of the dairy (who is not provided with a partner), Maudlin and Thomas; these names survive in the text at lines 814-18.<sup>1</sup> At Windsor they become Tom Clod, Dick Townshead, Jack Cockrell, and Paul Puppy, and the Wenches are localized as Prudence of the Park, Francis of the Castle, Long Meg of Eton, and Christian of Dorney. The original version is preserved in the Duodecimo.<sup>2</sup> Cockrell calls for music, Puppy for the bag-pipes and Tom Ticklefoot with his tabor, who would bring the girls; he offers to subscribe twopence. Clod at first refuses to subscribe: he has a wife to keep and a baby coming; 'I cannot fat Pidgeons with Cherry-stones'. Cockrell and Puppy are satirical, but they get a penny out of Clod. Cockrell subscribes twopence: 'my name's *Cockrell*, and I am true-bred'. Townshead gives a groat to make up the ninepence. The altercation is shortened in the Folio, and the taborer enters promptly with the wenches of Windsor. In the fortune-telling Cockrell is told in the Duodecimo as in the Manuscript:

You'l steal your selfe drunk, I find it here true,  
As you rob the pot, the pot will rob you.

The Folio has

You'le ha' good lucke to horse-flesh o' my life,  
You plow'd so late with the Vicars wife.

Long Meg's coarse fortune is given in full in the Duodecimo and the Manuscript; the Folio omits it with the comment, 'They slip her, and treat upon *Tickle-foot*'. There are further changes when the Clowns and Wenches discover that their pockets have been picked (ll. 900 foll.). When

<sup>1</sup> In the Duodecimo text Maudlin loses the enchanted nutmeg which is later the property of Meg (l. 935).

<sup>2</sup> After line 768 in the final text.

Clod makes his outcry, Puppy rebukes him, 'I ha' lost my purse too, and more in it than Ile speak of, but ere I'd crye for't as thou dost—Much good doe 'hem with all my heart. I doe reverence 'hem for 't'. The Folio (and in this passage the Manuscript) cut the speech short at 'I ha' lost my purse too'. Cockrell continues 'What was there i' thy purse? was the Lease of thy house in it?' and Puppy 'Or thy Granams silver Ring?' *Clod*: 'No, but a Mill-sixpence of my Mothers, I loved as dearly'. Here the Folio has 'What was there i' thy purse, thou keep'st such a whining?' and goes on to the lease and the ring. So the Manuscript, but with 'whimperinge' for 'whining'. In Clod's answer Folio and Manuscript weaken Clod's reply by leaving out 'of my Mothers', which has point after 'Granams'. When a second collection is proposed to pay the piper, the texts are confused. The Duodecimo reads 'Masters, he can ill pipe that wants his upper lip. *Town*. Yes, a Bag-piper may want both'. The Manuscript stops at 'wants his upper lip'; and omits Townshead's speech. The Folio has 'wants his upper lippe; Money', which gives better point to 'both'; this text also drops Townshead's speech.

More important is the rewriting of the speeches about the Wenches. In the early version of the Duodecimo their losses are described by the men: 'they have rob'd *Prudence* of a Race of Ginger. . . . And *Maudlin* has lost an enchanted Nutmeg . . . and *Francis* her thimble, with a skeane of Coventry blew . . . And *Christian* her *Practice of Piety*, with a bow'd groat, and the Ballad of whoop *Barnabee* . . .' In the Folio (as in the Manuscript) the girls all speak for themselves, making the setting far more lifelike.

There are also variations in word and phrase between the two texts: for example—

<i>Duodecimo</i>	<i>Folio</i>
Prologue at	
Burley, 20 poure (MS.)	heape
235 drops	draught (draught MS.)
239 strict	long (MS.)

<i>Duodecimo</i>	<i>Folio</i>
239 wink (MS.)	shrinke
279 time	line (MS.)
363 Starres	States (MS.)
437 you	he (MS.)
817 Meg	Pegge (MS.)
832 maunds	stalkes (MS.)
855 Hobnaile	right nayle (MS.)
869 notwithstanding	non upstant (MS.)
1184 avowes (MS.)	arowse
1189 left sullen	sullen (MS.)
1224 for Posies (MS.)	and posies
1273 his Beere and his Biefe	his bread, beare, and beife (MS.)

Of the misreadings which disfigure the text of the Folio the worst are:—‘the horse’ for the ‘one horse’, on which the five gipsy children are mounted (l. 58–9); ‘Or great *Coriphæus*’ for ‘our great’ (l. 172); ‘mine’ for ‘mint’ (l. 201); ‘Town’ for ‘Ton’ (l. 203): ‘trinckets’ for ‘trickets’ (l. 217); ‘urands’ for ‘viands’ (l. 247); ‘sallance’ for ‘ballance’ (l. 323); ‘heart’ for ‘hurt’ (l. 516): ‘told’ for ‘robd’ (l. 531); ‘pish’ for ‘parish’ (l. 746);<sup>1</sup> ‘tri’mge’ for ‘triinge’ (l. 874); ‘*Com. Pan. Puppie*’ for ‘Come, *Paul Puppy*’ (l. 884); and ‘lore’ for ‘love’ (l. 1432). Speakers’ names are omitted, the Patrico’s at lines 957 and 1028, and Cockrell’s at line 1168.

A copy of the Masque is found in Harley MS. 4955 of the British Museum on folios 2–30. This manuscript, as its contents show, was made for the Newcastle family, probably for the Earl, who was Jonson’s patron. The text has no independent value: it follows the 1640 Folio in all its errors. For example, ‘or great *Coriphæus*’ (l. 172), ‘Vrands’ (l. 247), ‘Sallance’ (l. 323) ‘tri’mge’ (l. 874), and ‘*Com. Pan. Puppie*’ (l. 884). It agrees with the Folio in omitting lines 180, 259, 402–4, and the speakers’ names before lines 957 and 1168. It differs from the Folio only in preserving in the margin at line 157 the two lines

<sup>1</sup> The MS. had the contraction ‘pish’.

spoken at Belvoir, though without the heading which makes them intelligible, and at lines 211 foll. the lines spoken at Windsor, again without the heading. The Folio inserts these last in the text, but has not got the first 'There be Gentry Coues here' . . ., which could not be worked in after 'Theres a *Gentry-Cove* here'. The explanation of this manuscript text appears to be that the scribe took it from the Folio copy before it went to press. After the Folio had been printed there would be no point in copying out this masque from it: there is no evidence that members of the Cavendish family took part in any of the performances; if they had done so, the Earl could have secured a sounder text. But it is possible that the references to Derby and the Peak, and the Gipsies mustering there, had sufficient local interest to justify a copy being made.

Owing to the different performances the texts confuse the arrangement of the dances. The first dance, the entrance of the Captain, is at line 113. The second dance is repeated in successive strains. Originally these came (1) before the King's fortune at line 260; (2) after the King's fortune at line 352; (3) after the Prince's fortune at line 405; (4) after the Marchioness of Buckingham's fortune at line 458; (5) after the Countess of Exeter's fortune at line 491; (6) after the conclusion of the Ladies' fortunes at line 556. But the list was shortened at Windsor. 'Dance 2, straine 3', which followed the Prince's fortune, preceded the fortunes of the Lords as it had preceded the fortunes of the Ladies; so it is repeated in the text at line 560. 'Strain 4' follows the Lord Steward's fortune after line 644. The fifth strain was not played at Windsor, but at lines 698-700 the text goes on as if it had been—'*Dance 2. 6 straine, w<sup>ch</sup> leades into Dance 3*'. During the third dance at Windsor the Clowns enter. They add an element of variety by having a country dance of their own (l. 799). There is a final dance of the Gipsies after their transformation at line 1290. Such is the manuscript arrangement, and the Folio agrees.

with it, except that it omits '*Dance 2. 4 straine*' at Windsor (ll. 644-5), which is also omitted in the Duodecimo. The Duodecimo text is confused. In its first state it gives '*Dance 3*' at line 352, '*Dance 4*' at line 458, '*Dance 6*' at line 559. '*Dance 5*', which should have come at l. 549, is omitted. The second state of this text has '*Dance 3. 2 Straine*'—a misprint for '*Dance 2*'—at line 352, and then continues the second dance—'*Straine 3*' at line 405, '*Straine 4*' at line 458, and '*Straine 5*' at line 491.

The varying texts of this masque present a difficult problem to an editor. The Heber Manuscript, good though it is, has omissions. The first state of the Duodecimo, which is the best of the printed texts, is preserved in an imperfect copy; the resetting of this is careless. The Folio text is execrable. Clearly the Manuscript is the text to follow. It has this special advantage that, except where Jonson completely recast portions of it, such as the episode of the Clowns and Wenches at Windsor, it relegates to the margin his alternative passages with headlines '*At Bever*', '*At Windsor*', and so avoids confusion. But it is not written in the form in which Jonson would have sent it to a printer or a patron. Faced with the necessity of printing a text which will, as far as possible, help the reader, we have decided to edit the Manuscript, supplying the necessary punctuation and inserting, with the clue afforded by conical brackets, the few passages which were accidentally omitted or which we know to have been added at the performances.

Our text therefore is in the nature of a compromise, but, subject to the adjustments we have indicated, we adhere closely to the Manuscript. Taking the holograph of *The Masque of Queens* as our model, we print, without recording the change of type, a capital letter at the beginning of every line of verse: the Manuscript has hardly any, and it sometimes omits the capital at the beginning of a speech in prose. We silently supply the missing stops after the names of characters in the speech-headings: the Manuscript in-

serts or omits them at haphazard. Few stops appear in the body of the text, even when the sense urgently requires them; sometimes three or four are needed in a single line. The critical apparatus would be swamped if we recorded them in it: so we have drawn up a separate list of the passages which have been punctuated, thereby leaving ourselves free to record only changes of reading. In the critical apparatus we use the following symbols:

MS., the Huntington Manuscript.

D, the Duodecimo of 1640; when it is necessary to indicate the two states of this text, the first state preserved in the cancelled leaves of the Cambridge copy and the final form in which Okes published it, they are marked D 1 and D 2.

F, the Folio of 1640.

N, the Newcastle Manuscript, Harley MS. 4955.

W and G, the readings of Whalley and Gifford.

Conical brackets mark words inserted in the text. Where a later text omits an earlier reading, we mark the omission 'om.' Where a later text makes an addition, we mark it 'not in MS.'

As Jonson consistently used capital 'I' for the modern 'I' and 'J' and it is found in the texts, quarto and folio, printed in his lifetime, we have adopted it where the long-tailed 'I' is found in the Manuscript. It is absurd to print '*John de Indagine*' in line 186 when the same form is used for both capitals.

Only one modern critical edition of *The Gypsies Metamorphosed* has been published, that which Dr. George Watson Cole edited for the Modern Language Association of America in 1931. He made the Manuscript accessible for the first time in a facsimile; he prefaced it with a facsimile of the Duodecimo of 1640, and added a facsimile of three of the cancelled leaves from the Chew-Huntington copy. He discussed the relation of these texts and collated the Folio of 1640. With the knowledge thus acquired he



differentiated the Burley, Belvoir, and Windsor versions and worked out the history of the Masque. He printed the music of three of the songs. His study is minutely and elaborately bibliographical. Dr. Samuel A. Tannenbaum has called attention to some misreadings of the Manuscript, but a few of his corrections themselves need correction, as Dr. Greg has pointed out.<sup>1</sup> We ourselves have used a photostat which the late William Augustus White, the then owner of the Manuscript, kindly presented to us. It is much clearer to read than the line-block facsimile and has enabled us to make some additional corrections. We gratefully acknowledge the heavy obligation under which Dr. Cole has laid all editors of the Masque, and we have made full use of his scholarly researches.

A modernized text of this masque, taken from the Huntington Manuscript, was issued by Professors C. F. Tucker Brooke and N. B. Paradise in *English Drama 1580-1642*, 1933, pages 625-44.

<sup>1</sup> *Publications of the Modern Language Association of America*, vol. xvii, pp. 909-10; ib. xlix, p. 963.

Diana . 2.

6  
25

Grave . song . 2.

The fairy haunts you  
the stars to gleam in you  
A Moon of light  
in the Name of night  
till the fire drink both from you

The wheel of fortune guides you  
the Boy with the horse beside you  
running in the coag  
till the birds of day  
and the lucid last beside you

Captain .

Relieve my mother's Master the older and the younger  
from the gall of the heart and the straits of the soul  
with you lucky bird I begin but once see  
I am at the best and I know you are here  
Lyon's some luck already if I judge of hand  
The ground of my Olet Lyon's a Gentleman's hand  
He like it for luck's sake you should, by this time  
I am a horse and a horse but no part of a swine  
Do hunt the horse stay not so much for god's sake  
as the woe of your horse and the health of your horse



# ⟨The Gypsies Metamorphos'd.⟩

*At the Kings entrance at Burly.*

If for o<sup>r</sup> thoughte there could but speeche be found,  
 And all that speeche be vttered in one sound,  
 So that some Power aboue vs, would afford  
 The meanes to make a *Language* of a *word*,  
 It should be *Wellcome*. In that onelie voice 5  
 We would receaue, retaine, enioy, reioyce,  
 And all effecte of *Loue*, and *Life*, dispence,  
 Till it were calld a Copious Eloquence.  
 ffor should we vent o<sup>r</sup> spirits, nowe you are come,  
 In other sillabes, were as to be dombe. 10  
*Wellcome*, *o wellcome*, then, and enter here  
 The house yo<sup>r</sup> bountie hath built, and still doth reare  
 W<sup>th</sup> those highe fauo<sup>rs</sup>, and those heapd increases,  
 As showes a hand not greiu'd, but when it ceases.  
 The *Master* is yo<sup>r</sup> Creature, as the *Place*, 15  
 And euerie good about him is yo<sup>r</sup> *Grace*,  
 Whome, though he stand by silent, thincke not rude,  
 But as a man turnd all to gratitude,  
 For what he neu'r can hope how to restore,  
 Since while he meditates one, you poure on more, 20  
 Vouchsafe to thincke he onelie is opprest  
 With theire abundance, not that in his brest  
 His powers are stupid growne; for please you enter  
*Him*, and his house, and searche him to the Center :  
 You'll finde within no thancke, or vowes, there ⟨shorter⟩ 25  
 For hauing trusted thus much to his *Porter*. /

*Title in D* The Masque of the Gypsies. Written by Ben: Jonson. *No heading in N* At . . . *Burly.*] The Masque of THE GYPSIES. | *At the Kings Entrance.* D : THE SPEECH AT THE KINGS ENTRANCE AT BURLEIGH. F : The Speech at the King's entrance at Burleigh, made in the character of the Porter. G 2 vttered] uttred D 7 effecte] affects D 9 spirits D, F : sperritte MS 10 sillabes F. Cunningham conj.: sillabes MS, D, F ('Syllabe' is Jonson's invariable form, e.g. throughout 'The English Grammar') to om. D 12 hath om. D 14 As] which D, F neu'r] ne're D : never F 20 poure] heape F 21 is interlined in MS 24 him] them F 25 shorter D : shorter F

## Prologue at

## Windsor.

- As many blessinge as there be bones  
 30 In *Ptolomees* fingers, and all at ones,  
 Held vp in an *Andrews* Crosse for the nones,  
 Light on you, good Master.  
 I dare be no waster  
 Of time, or of speeche,  
 35 Where you are in place :  
 I onelie beseeche  
 You take in good grace  
 Our following the Court,  
 Since 'tis for yo<sup>r</sup> sport,  
 40 To haue you still merry  
 And not make you wery.  
 Wee may striue to please  
 So longe (some will say) till we growe a disease.  
 But you, Sr, that twice  
 45 Haue grac'd vs alreadie, incourage to thrice ;  
 Wherein, if o<sup>r</sup> bouldnes yo<sup>r</sup> patience invade,  
 Forgiue vs the fault that yo<sup>r</sup> fauour hath made.,

## The

## GYPSIES

- 50 *metamorphos'd.*

## Enter

- A Gipsie, leading a horse laden w<sup>th</sup> five little  
 children bound in a trace of scarfes vpon him.  
 A second, leading another horse laden w<sup>th</sup> stolne  
 55 poultrie, &c. The first leading Gipsie speakes,  
 beeing the*

## I A C K M A N.

Prologue at Windsor not in D : in F printed before the speech of wel-  
 come at Burly 30 *Ptolomees*] *Ptolome's* F 31 an om. F  
 45 incourage] encourage F 46 o<sup>r</sup> originally 'your' in MS.  
 THE GYPSIES METAMORPHOS'D 52 a Gipsie] a Gipsy (being the  
*Jackman*) G 55 &c. om. F

Roome for the five Princes of *Ægipt*, mounted all vpon one horse, like the fower sonnes of *Aymon*, to make the miracle the more by a head, if it may bee. Gaze vppon them as on 60 the ofspringe of *Ptolomæe*, begotten vppon seüall *Cleopatra's* in theire seuerall Counties; especially on this braue sparke strucke out of *Flinteshire* vppon Iustice Iugge daughter, then Sheriffe of the Countie: who running away w<sup>th</sup> a kinsman of o<sup>r</sup> *Captaines*, and her father pursueing her to the 65 marches, Hee greate w<sup>th</sup> Iustice, she greate w<sup>th</sup> Iugglinge, they were both, for the time, turnd stone vpon the sight of eache other in *Chester*, till at last (see the wonder) a Iugg of the Towne ale reconciling them, the memoriall of bothe theire grauties, his in beard and hers in belly, hath remaind 70 euer since preseru'de in picture vpon the most stone iuge of the kingdome. The famous Impe yet grewe a wretchock, and though for seauen yeares together he were carefullie carried at his mothers backe, rockd in a Cradle of welche cheese like a maggott, and there fed w<sup>th</sup> broken beare and 75 blowne wine of the best daylie, yet lookes he as if he neuer sawe his *quinquennium*. 'Tis true, he can thred needles on horse backe, or drawe a yard of yncle through his nose; but what is that to a growen *Gipsie*, one o'the blood, and of his time if he had thriu'd? Therefore (till w<sup>th</sup> his painefull 80 Progenito<sup>rs</sup> he be able to beate it on the hard hoofe to the *ben bowse* or the *starling Ken*, to nip a *Ian* and *cly the iarke*) 'tis thought fitt he marche in the Infante equipage,

W<sup>th</sup> the *convoy*, *cheates*, and *peckage*,

Out of clutch of *Harman-beckage*,

85

To theire *Libkens* at the *Crackmans*,

Or some *skipper* of the *Blackmans*.

58 *Ægip*] *Ægypt* D one] the F 59 *Aymon*] *Ammon* D 60 a *inter-*  
lined in MS. 61 *Ptolomæe*] *Ptolemy* D: *Ptolomie* F 62 Counties]  
Countries F 63 strucke] strook D: strooke F 66 marches] Marshes F  
she greate] she D 67 time] same time D 67-8 of eache] each of F  
68 last] the last D 71 of] in D 72 wretchock] wretchcocke F  
73 were] was D carefullie] very carefully F 76 of] o' F best] best, D  
77 *quinquennium*] *Quinguinever* D: *Guinquennium* F, N on] o' F  
78 or] to F 79 what is] what's D, F o'] of D, F 81 hard om. D  
to] or F 82 *bowse*] *Bawse* F *starling Ken*] *Starling*, Ken F: *Starlinge*:  
Ken N and] or D *iarke*] *Jack* F 86 theire] the D

## 2 G Y P S Y E.

90 Where the *Cacklers*, but no *Grunters*,  
 Shall vncasd be for the Hunters,  
 Those we still must keepe aliuē,  
 I, and put them forthē to thriue  
 In the Parkē, and in the Chases,  
 And the finer walled places,  
 95 As *S<sup>t</sup> James'es, Greenwich, Tiballs*,  
 Where the akorns, plumpe as chiballē,  
 Soone shall chaunge bothe kinde and name,  
 And proclaime them the *Kings game*.  
 So the Act no harme may bee  
 100 Vnto theirē keeper *Barnabee*,  
 It will proue as good a seruice  
 As did euer *Gypsie Gervice*,  
 Or o<sup>r</sup> *Captaine Charles*, the tall man,  
 And a part to of o<sup>r</sup> *salmon*. /

105

*Iackman*

If here we be a little obscure, it is o<sup>r</sup> pleasure, for rather then  
 wee will offer to be o<sup>r</sup> owne Interpreters, we are resoluēd  
 not to be vnderstood: yet if any man doubt of the signi-  
 ficancie of the language, wee refer him to the third volume  
 110 of *Reports* sett forthē by the learned in the lawes of *Can-*  
*tinge*, and published in the Gypsie tounge. Giue me my  
*Guittara*, and roome for o<sup>r</sup> *Cheife*.

*Dance .I.**being*

115

*The Entrance of the*

## CAPT A I N E.

*w<sup>th</sup> sixe more to a stand.* /

92 forthē] out F      95 *James'es, Greenwich*] *Jamses, Greenwitch* D  
 98 them] 'hem D: 'em F      103 Or] To F      104 to] too D, F      106  
 here we] we here F      then] than D, F      108 doubt] doe doubt D  
 113-16 *Dance .I. being* . . . CAPT A I N E.] *Dance .I. The Captaine danceth*  
 forth D: *Dance*. Which is the entrance of the Captaine, F      117 to  
 a stand.] attendant; F

After which the Iackman  
singes.

Songe .I.

120

ffrom the famous *Peake of Darby*  
And the *Devills arse* there hard by,  
Where we yearelie keepe o<sup>r</sup> musters,  
Thus th' *Ægyptians* throng in clusters.

Be not frighted w<sup>th</sup> o<sup>r</sup> fashion, 125  
Though wee seeme a tatterd nation ;  
Wee account o<sup>r</sup> ragge o<sup>r</sup> riches,  
So o<sup>r</sup> trickę exceed our stiches.

Giue vs *Bacon*, rindes of *wallnutts*,  
Shellę of Cockles and of small-nutte, 130  
Ribandę, belle, and saffrond linnen,  
All the world is ours to winne in.

Knacks we haue that will delight you,  
Slightę of hand that will invite you  
To indure o<sup>r</sup> tawney faces, 135  
And not cause you *cut yo<sup>r</sup> laces*.

{windsor quit  
yo places}

All yo<sup>r</sup> fortunes we can tell yee,  
Be they for yo<sup>r</sup> backe or bellye,  
In the moodes too, and the tenses,  
That may fitt yo<sup>r</sup> fine five sences. 140

Drawe but then yo<sup>r</sup> gloues, we pray you,  
And sitt still, we will not fray you,  
ffor, though wee be here at *Burly*,  
Wee'd be lothe to make a *hurly*. /

*Patrico*.

145

Stay, my sweete singer,  
The touch of thy finger  
A little, and linger  
For me, that am bringer

121 Peak] Peacke F 122 hard by] hard-by F 124 th'] the F *Ægyptians*  
*Ægyptians* D 134 Slightę] slight F 136 And . . . laces.] Wo. *Quit your*  
*places; and not cause you cut your laces.* F (so N) (margin) *Windsor . . . places.*  
not in D 137 yee D, F : you MS 143 here corr. F : heare F originally



- 150 Of bound to the border,  
The *Rule*, and *Recorder*,  
And mouth of yo<sup>r</sup> *order*,  
As Preist of the game  
And Prelate of the same.
- 155 There's a *Gentry-Coue* here *At Beauver.*  
Is the top of the shire  
Of the *Beauver ken*,  
A Man among men.  
You need not to feare,  
160 I haue an Eye, and an Eare,  
That turnes here and there  
To looke to o<sup>r</sup> geare.  
Some say that there be  
One or two, if not three,  
165 That are greater then hee.
- And for the Roome-morte,  
I knowe by theire port<sup>e</sup>,  
And theire ioylly resort<sup>e</sup>,  
They are of the sorts  
170 That loue the true sports  
Of king *Ptolomæus*,  
Our greate *Coryphæus*,  
And Queene *Cleopatra*,  
The *Gipsyes* grand-matra.  
175 Then, if we shall sharke it,  
Here faire is, and Markett.
- Leaue pig by, and goose,  
And play fast & loose,  
A short cutt & longe,  
180 W<sup>th</sup> (euer and among)  
Some inche of a song,

152 yo<sup>r</sup>] the *F* 155-9 (margin) *At Beauver* . . . shire. not in *D, F*  
156 (margin) *Gentry*] *Gentry* lo *MS.* (the scribe beginning to write 'lords')  
158 among] amongst *D* 160 I haue] I've *D* 165 then] than *D*  
168 theire om. *D* ioylly] jolly *D*: jollie *F* 172 Our] Or *F, N*  
*Coryphæus* *D*: *Coriphæus* *MS, F* 180 W<sup>th</sup> . . . among] om. *F, N*

- Pythagoras* lott  
 Drawne out of a pott,  
 W<sup>th</sup> what sayes *Alchindus*  
 And *Pharaotes Indus*, 185  
*Iohn de Indagine*,  
 W<sup>th</sup> all theire *paginæ*  
 Treating of *Palmistry*,  
 And this is all mistry.
- Lay by yo<sup>r</sup> wimbles, 190  
 Yo<sup>r</sup> boringe for thimbles,  
 Or vsing yo<sup>r</sup> nimble  
 In diuing the pockette  
 And sounding the socketts  
 Of *Simper-the-Cocketts*, 195  
 Or angling the purses  
 Of such as will curse vs.  
 But in the stricte duell  
 Be merrie and cruell,  
 Strike faire at some iewell, 200
- That *mint*e may accrue well,  
 For that is the fuell  
 To make the Tonne brew well,  
 And the pott ringe well,  
 And the braine singe well, 205  
 W<sup>ch</sup> wee may bringe well  
 About by a stringe well,  
 And doe the thinge well.
- It is but a straine  
 Of true *Legier de maine* 210  
 Once, twice, and againe. *At windsor.*
- Or what will you say nowe, Or what will you say nowe,  
 If w<sup>th</sup> o<sup>r</sup> fine play nowe, If w<sup>th</sup> o<sup>r</sup> fine play nowe,

187 *paginæ*] *Pagine* F, N 188 Treating of] Faces and D: Offaces  
 and F, N 189 all mistry] all mystery D: *Almistrie* F: *Almistrye* N  
 195 *Simper-the-Cocketts*.] *simper the Cocketts* MS: *semper-the-Cocketts* D:  
*Simper-the Cocketts* F 201 *mint*e] *mynt* N: *mine* F 203 Tonne] Tuns  
 D: Town F: towne N brew well] brew 'ell D 204 ringe] wring F  
 211-18 (margin) *At windsor* . . . charges. not in D: in F preceding l. 212  
 without the heading ' *At windsor* '

- Or knackes and <our> dances, Or feates and or fingering,  
 215 We worke on the fancies Here without lingering,  
 Of some of theise *nancies*, Cousening the sighte  
 These *Tricketts* and *Tripsies*, Of the Lords & the knighte,  
 And make 'em turne *Gypsies*? Some one of theire *Georges*  
 Here's no Justice *Lippus* Come of to saue charges?  
 220 Will seeke for to nip vs  
 In *Cramp-ringe* or *Cippus*,  
 And then for to stripp vs,  
 And after to whipp vs,  
 While here we doe tary  
 225 (His Iustice to vary)  
 But be wise and wary  
 And we may both cary—  
 The *Kate* <and> the *Mary*  
 And all the bright aëry  
 230 Away to the Quarry,  
 If or braue *Ptolomee*  
 Will but say, followe mee.
- At windsor.*  
 The *George* & the *garter*  
 Into or owne quarter ;  
 Or durst I goe farder  
 In methode & order,  
 There's a purse & a seale  
 I'haue a great minde to  
 steal,  
 That when or tricks are  
 done,  
 Wee might seale or owne  
 pdon.  
 All this we may doe,  
 And a greate deale more too,  
 If or braue *Ptolomee*  
 Will but say, followe me.

3. *Gypsie.*

- Captaine*, if euer at the bowsing *ken*  
 235 You haue in draughte of *Darby* drilld yo<sup>r</sup> men,

214 knackes and] Knackets, and *D*: knackes, and our *F* 217  
*Tricketts*] trinckets *F* 216 of] o' *D* 218 'em] 'hem *D* 219  
 (margin) Come] Cast *W* 219 (margin) of] off *F* 221 -ringe] -rings  
*MS* 223-30 (margin) *At windsor* . . . more too, not in *D*: in *F*  
 between ll. 230-1 without the heading 'At windsor' 224-5 While  
 here . . . vary]] His Iustice to vary, | While here we doe tarry. *D*: His  
 justice to vary, | While here we doe tary, *F* 226 be interlined in  
*MS*. 228 and *D*, *F* 231 (& margin) *Ptolomee*] *Ptolomee* *D*, *F* 229  
 aëry] aery *MS*: Aery *D*: ae'ry *F* 234 bowsing] Bozing *F* 235  
 draughte] drops *D*: draught *F*

And we haue seru'd there armed all in ale  
 W<sup>th</sup> the browne bowle, and chargd in braggatt stale ;  
 If musterd thus, and disciplind in drinke,  
 In o<sup>r</sup> longe watches wee did neuer wincke,  
 But, so comāunded by you, kept o<sup>r</sup> station 240  
 As we preserud o<sup>r</sup> selues a Loyall Nation,  
 And neuer yett did braunche of statute breake  
 Made in yo<sup>r</sup> famous *Pallace* of the *Peake* ;  
 If we haue deemd that *mutton, lambe, or veale*,  
*Chick, Capon, Turkey*, sweetest wee did steale, 245  
 As being by o<sup>r</sup> *Magna Carta* taught  
 To iudge no viandē wholsome that are bought ;  
 If for o<sup>r</sup> Linnen we still vsd the lifte,  
 And w<sup>th</sup> the hedge (our *Trades increase*) made shifte,  
 And euer at yo<sup>r</sup> solemne feasts and Calle 250  
 We haue beene readie, w<sup>th</sup> th' *Ægipitian* bralle,  
 To sett *Kitt-Callot* forthe in prose or ryme,  
 Or who was *Cleopatra* for the time :  
 If we haue done this, that, more, such, or so,  
 Nowe lend yo<sup>r</sup> eare but to the *Patrico*. / 255

*Captaine.*

Well, dance another straine, & wee'll thincke howe.

⟨2. *Gypsie.*

Meane time in song doe you conceive some vow.⟩

*Dance .2.* 260

*I. straine. song .2.*

The faery beame vppon you,  
 The starres to glister on you,  
 A Moone of light  
 In the Noone of night, 265  
 Till the firedrake hath oregon you.

236 there] thee D 237 braggatt] Bragot D: bragget F 239  
 longe] strict D wincke] shrink F 241 'Loyall] royall F  
 242 yett did] did yet D 246 *Carta*] *Charta* D, F 247 viandē]  
 urands F: Vrands N 250 feasts] feast F 251 *Ægipitian*]  
*Ægyptian* D, F 258-9 2 *Gypsie* Editor: 1 *Gypsie* D 2 *Gypsie* . . . vow.  
 om. MS. (in which it is the last line of p. 10), F, N 261 1. *straine*. om. D

The wheele of fortune guide you,  
 The Boy w<sup>th</sup> the bowe beside you  
 Runne ay in the way  
 Till the birde of day  
 And the luckier lott betide you. /

*Captaine. /*

Blesse my sweete Masters, the ould and the younge,  
 From the gall of the hart, and the stroake of the tou(nge.)  
 275 W<sup>th</sup> you, lucky bird, I begin; lett mee see,  
 I aime at the best, and I trowe you are hee.  
 Here's some lucke, alreadie, if I vnderstand  
 The groundē of my Art. Here's a Gentlemans hand.  
 I'le kisse it for lucke sake, you should by this line  
 280 Loue a horse and a hound, but no part of a swine;  
 To hunt the braue stag, not so much for yo<sup>r</sup> food,  
 As the weale of yo<sup>r</sup> bodie, and the healthe of yo<sup>r</sup> blood.  
 Y<sup>'</sup>are a man of good meanes, and haue territories store,  
 Both by sea and by land, and were borne, S<sup>r</sup>, to more,  
 285 W<sup>ch</sup> you, like a Lord and a Prince of yo<sup>r</sup> peace,  
 Content w<sup>th</sup> yo<sup>r</sup> hauinge, despise to increase.  
 You are no greate wencher, I see by yo<sup>r</sup> table,  
 Although yo<sup>r</sup> *Mons Veneris* sayes you are able.  
 You liue chaste and single, and haue buried yo<sup>r</sup> wife,  
 290 And meane not to marrie by the line of yo<sup>r</sup> life.  
 Whence he that coniectures yo<sup>r</sup> qualitie, learnes  
 You' are an honest good man, and haue care of yo<sup>r</sup> barnes.  
 Your *Mercuries* hill too a witt doth betoken,  
 Some booke crafte you haue, and are prettie well spoken.  
 295 But stay! in yo<sup>r</sup> *Iupiters Mount*, what's here!  
 A Kinge! a Monarch! what wonders appeare!

272 *Captaine.*] *Captaine goes up to the King.* D: *Capt.* [surveying the company.] G: The kings fortune spoken by my Lo: Marquesse Bu. *Record Office MS.* 275 After 'begin' [goes up to the king.] G 278 my] mine F  
 279 should] shall F line] time D 281 yo<sup>r</sup>] the D, F 282 of yo<sup>r</sup>  
 ... of yo<sup>r</sup>] of the... of the D: of your ... o' your F 283 Y'are] You  
 are D: Your F territories] Territorie D 292 You' are] You are  
 D, F haue om. F, N 293 too] too, D 295 stay! Dr: stay D 2: stay, F  
 what's] what is G here! Dr: here? D2, F 296 Kinge! Dr: Kinge D2:  
 King, F Monarch! Dr: Monarch; D2, F appeare! F: appeare? Dr

Highe ! bountifull ! iust ! a *Ioue* for yo<sup>r</sup> parte !  
 A Master of men, and that raigne in their harte !  
 I'll tell it my traine,  
 And come to you againe.

300

*Song .3.*

To the old, longe life and treasure,  
 To the young, all healthe and pleasure,  
 To the faire, their face  
 W<sup>th</sup> eternall grace,  
 And the foule to be lou'd at leasure.

305

To the wittie, all cleare mirrors,  
 To the foolishe, their darke errors,  
 To the lovinge sprite  
 A secure delight,  
 To the iealous his owne false terrors. /

310

*After w<sup>ch</sup> the Kings*

*Fortune*

*is pursued by the*

*Captaine.*

315

Could any doubt, that sawe this hand,  
 Or who you are, or what commaund  
 You haue vpon the fate of things,  
 Or would not say you were let downe  
 From heauen, on earth to be the Crowne  
 And top of all yo<sup>r</sup> neighbour kinge ?

320

To see the wayes of truthe you take  
 To ballance business, and to make

297 Highe ! bountifull ! iust ! *Dr* (High !) : High, Bountifull, Just :  
*D2, F* parte!] parts! *Dr* : parts, *D2, F* 298 hearte!] hearts. *D, F*  
 300 *Withdraws.* add G 308 errors,] errorrs, *Dr* : errorrs ; *D2, F*  
 309 sprite *Dr* : sprite, *D2* : *sprite*, *F* 312-15 *After w<sup>ch</sup> . . . Capitaine.*  
*Captaine goes up againe.* *Dr* : *Capt.* [*Advances again to the king.*] *G* 320  
 heauen,] Heauen *Dr* : Heaven, *D2* : Heaven, *F* 323 ballance] sal-  
 lance *F, N*

- All Christian differences cease :  
 325 Or till the quarrell and the cause  
 You can compose, to giue them lawes,  
 As *Arbiter* of *warre* and *Peace*?
- ffor this, of all the world you shall  
 Be stiled *Iames* the iust, and all  
 330 Theire states dispose, their sonnes and daug{hters.}>  
 And for yo<sup>r</sup> fortune you alone  
 Amongst them all shall worke yo<sup>r</sup> owne,  
 By peace, and not by humane slaughters.
- But why doe I presume, though true,  
 335 To tell a fortune, S<sup>r</sup>, to you,  
 Who are the maker here of all,  
 Where none doe stand, or sitt in veiwe,  
 But owe theire fortunes vnto you,  
 At least what they good fortune call?
- My selfe a *Gypsye* here doe shine,  
 340 Yet are you Maker, S<sup>r</sup>, of mine.  
 ô that Confession would content  
 So highe a bountie, that doth knowe  
 No part of motion but to flowe,  
 345 And giuinge neuer to repent.
- May still the matter wayte yo<sup>r</sup> hand,  
 That it not feele or stay or stand,  
 But all desart still ouerchardge.  
 And may yo<sup>r</sup> goodnes euer finde  
 350 In mee, whome you haue made, a minde  
 As thanckfull as yo<sup>r</sup> owne is large. /

324 cease: *D1*: cease, *D2*: cease. *F* 331 fortune] fortunes  
*D2* 332 Amongst] Among *D1*, 2, *F* 333 and om. *F* 334-  
 51 So *MS*, *D2*, *F*: This little from so short a view, | I tell, and as a  
 teller true | Of Fortunes, but their Maker, sir, are you. *D1* 335  
 to] unto *D2* 338 fortunes] Forrune *D2*: fortune *F* 339  
 fortune] fortunes *D2*, *F* 348 desart] desert *D*, *F*

2. Dance

2. straine

*After w<sup>ch</sup>, the Princes fortune*

*is offerd at by the* 355

2. Gypsye.

As my *Captaine* hath begunne

W<sup>th</sup> the Sire, I take the Sonne.

Yo<sup>r</sup> hand, Sir.

Of yo<sup>r</sup> fortune be secure, 360

Loue, and shee, are both at yo<sup>r</sup>

Co<sup>m</sup>maund, Sr.

See what states are here at strife,

Who shall tender you a wife,

A braue one ; 365

And a fitter for a Man

Then is offerd here, you can-

Not haue one.

Shee is sister of a Starre,

One the noblest nowe that are, 370

Bright *Hesper*,

Whome the *Indians* in the East

*Phosphore* call, and in the west

Hight *vesper*.

Courses, even w<sup>th</sup> the sunne, 375

Dothe her mightie Brother runne,

For splendor :

What can to the marriage night

More than morne and Evening light

Attend her, 380

352 2. Dance] Dance 3. D 354 After w<sup>ch</sup>,] In which Dr  
 356 2. Gypsye] The Princes <fortune spoken> by Lo: ffeilding. Record  
 Office MS. 361 Loue, and shee,] Loue and she Dr 363  
 states] Starres D2 367 Then] Than Dr offer'd] offred Dr  
 374 Hight D2, F : Height MS, Dr 375 Courses, Dr : Courses  
 MS, D2, F sunne,] Sunne, Dr, D2 : sunne MS : Sunne F 377  
 For] Of Dr



Saue the promise before day  
 Of a little *Iames* to play  
     Hereafter  
 'Twixt his *Grandsires* knees, and moue  
 385 All the prettie waies of *Loue*,  
     And laughter ?  
 Whilst w<sup>th</sup> care you striue to please,  
 In yo<sup>r</sup> giuing his cares ease,  
     And labors ;  
 390 And by being longe the ayde  
 Of the *Empire*, make afraide  
     ill neighbours :  
 Till yo<sup>r</sup> selfe shall come to see  
 What wee wishe, yet far to bee  
 395 attendinge,  
 ffor it skillē not when, or where  
 That beginnes, w<sup>ch</sup> cannot feare  
     An endinge :  
 Since yo<sup>r</sup> name in *peace* or *warres*  
 400 Nought shall bound vntill the starres  
     Vp take you,  
 And to all succeedinge veiwe  
 Heauen a Constellation newe  
     Shall make you. /

405 *Dance .2. /*

3. *straine.*

*After w<sup>ch</sup>, the Lady Marques Buckingham  
 by the*

3. *Gypsye.*

410 Horle after an olde shoe.  
 I'le be merrie what ere I doe,

381-404 So MS, D2, F: not in D1    386 laughter] laughte D2 origin-  
 ally    402-4 Om. D2, F, N    405-6 Dance ... straine. not in D1    406  
 Straine] Staine F    407 After w<sup>ch</sup>, the] The D1    407-9 After w<sup>ch</sup>  
 ... Gypsye] The Lady Marquesse <fortune spoken> by Mr. Porter. Record  
 Office MS    410 Horle] Hurle D1, D2, F    411 ere] ever F

Though I keepe no time  
 My words shall chime,  
 I'll ouertake the sence w<sup>th</sup> a rime.  
 fface of a *Rose*, 415  
 I pry'thee dispose  
 Some small peece of siluer, it shalbe no losse,  
 But onelie to make the signe of the Crosse.  
 If yo<sup>r</sup> hand you hallowe,  
 Good fortune will followe ; 420  
 I sweare by theise ten,  
 You shall haue it agen,  
 I doe not say when.  
 But, Lady, either I am tipsie,  
 Or you are to fall in loue w<sup>th</sup> a *Gypsie*. 425  
 Blushe not, dame *Kate*,  
 For earelie, or late,  
 I doe assure you, it wilbe yo<sup>r</sup> fate.  
 Nor need you be once ashamd of it, Madam,  
 He's as handsome a man as euer was *Adam*, 430  
 A Man out of wax,  
 As a Ladie would aks :  
 Yet he is not to wed ye,  
 H'as enioyed you alreadie,  
 And I hope he has sped ye. 435  
 A dayntie younge Fellowe,  
 And, though he looke yellowe,  
 He neu'r wilbe iealous,  
 But loue you most zealous,  
 There's neuer a line in yo<sup>r</sup> hand but dothe tell vs. 440  
 And you are a soule so white, and so chaste,  
 A Table so smoothe, and so newlie rast,

414 ouertake] ouer take *MS.* 416 pry'thee] pray thee *Dr, D2, F*  
 dispose] depose *D, F* 419 hallowe] hollow *Dr, D2* 432 aks:]  
 ak's *Dr*: axe; *D2, F* 433 he is] he's *D2*: hee's *F* 434 you  
*om. Dr* 436 younge] yong *F* 437 he] you *D2* 438  
 neu'r] ne're *Dr*: never *D2, F* 440 There's neuer] There is not *Dr*:  
 Ther's never *D2, F* 442 rast] ras't *Dr*: ra'ste *D2, F*

As nothinge calld foule  
 Dares approache w<sup>th</sup> a blott  
 445 Or any least spott ;  
 But still you controule  
 Or make yo<sup>r</sup> owne lott,  
 Preseruing Loue pure, as it first was begott.

But, *Dame*, I must tell ye,  
 450 The fruite of yo<sup>r</sup> belly  
 Is that you must tender,  
 And care so to render,  
 That, as yo<sup>r</sup> selfe came  
 In blood, and in name,  
 455 From one house of *fame*,  
 So that may remaine  
 The *Glory* of twaine.

*Dance 2.*

*4 straine.*

460 *After w<sup>ch</sup>, the Countess of*

*Rutlands by the*

*3. Gypsie.*

You, sweete Lady, haue a hand too,  
 And a fortune you may stand too ;  
 465 Both yo<sup>r</sup> brauerie, and yo<sup>r</sup> bountie,  
 Stile you Mistres of the Countie.  
 You will finde it from this night,  
*Fortune* will forgett her spight  
 And heape all the blessinge on you  
 470 That shee can poure out vpon you.  
 To be lou'd, where most you loue,  
 Is the worst that you shall proue,

444 Dares] Dare Dr, D2, F 458-9 Dance 2. 4. Straine.] Dance 4.  
 Dr : 2 Dance, Strain 4. D2 460 After w<sup>ch</sup>,] In which Dr 465  
 brauerie] brav'ry D2, F and] O Dr 467 it om. Dr 468 will]  
 shall Dr, D2, F

And by him to be imbract,  
 Who so longe hath knowne you chaste,  
 Wise, and faire, whil'st you renewe 475  
 Loyes to him, and he to you :  
 And when both yo<sup>r</sup> yeares are told,  
 Neither thincke the otherould.

*And the Countess of Exeters by the  
 Patrico. /* 480

Madam, wee knewe of yo<sup>r</sup> cominge so late,  
 Wee could not well fitt you a nobler fate  
 Then what you haue readie made.  
 An old mans wife  
 Is the light of his life, 485  
 A younge one(s) is but his shade.  
 You will not importune  
 The chaunge of yo<sup>r</sup> fortune,  
 For, if you dare trust to my forecastinge,  
 'Tis presentlie good, and it wilbe lastinge. 490

*Dance .2.*

*5. straine.*

*After w<sup>ch</sup>, the Countess of Buckinghams  
 by the*

*4. Gypsie.* 495

Yo<sup>r</sup> pardon, Lady, here you stand,  
 (If some should iudge you by yo<sup>r</sup> hand)  
 The greatest felon in the land  
 Detected.

I cannot tell you by what arte, 500  
 But you haue stolne so many harte  
 As they would make you at all parte  
 Suspected.

473 imbrac't] embrac'd Dr 479-90 Not in Dr 481 knewe]  
 know D2, F 486 ones Editor 490 it om. D, F 491-3  
 Dance .2. 5. straine. After w<sup>ch</sup>, Not in Dr 494 by the] by a Dr  
 497 (If . . . hand) Dr: If . . . hand. D2: If and F

Yo<sup>r</sup> very face firste, such a one  
 505 As, beinge vewed, it was alone  
 Too slipperie to be lookt vpon,  
 And threwe men.  
  
 But then yo<sup>r</sup> *Graces* they were suche  
 As none could e're behould too muche,  
 510 Both euerie taste, and euerie touch  
 So drewe men.  
  
 Still blest in all you thincke or doe,  
 Two of yo<sup>r</sup> sonnes are *Gypsyes* too :  
 You shall o<sup>r</sup> *Queene* be, and see who  
 515 Importunes  
  
 The hurt of either yo<sup>rs</sup>, or you,  
 And dothe not wishe both *George* and *Su*,  
 And euerie Barne besides, all newe  
 Good fortunes. /

520 *The Lady Purbecks by the*  
*2. Gypsie.*

Helpe me wonder, here's a booke  
 Where I would for euer looke.  
 Neuer yet did *Gypsie* trace  
 525 Smoother lines in hand, or face.  
*Venus* here dothe *Saturne* moue  
 That you should be *Queene of Loue* ;  
 And the other starres consent,  
 Onelie *Cupid's* not Content.  
 530 For thoughe you the thefte disguyse,  
 You haue robd him of his eyes.  
 And, to shewe his *Envie* further,  
 Here he chargeth you w<sup>th</sup> murther,

504 face firste,] face, first; Dr 509 behould] behold Dr, D2, F  
 510 euerie . . . euerie] ev'ry . . . ev'ry D2, F 514 see] he Dr, 2  
 516 hurt] heart D2, F, N 517 not interlined in MS. 518  
 besides] beside Dr 520 *The Lady*] *Dance* 5. [*In which the Lady* Dr  
 522 booke] Booke! Dr 525 hand] hands F 529 *Cupid's*]  
*Cupid* F 531 robd] robb'd Dr: told D2, F, N

Sayes, although that at yo<sup>r</sup> sight  
 He must all his torches light, 535  
 Though yo<sup>r</sup> either Cheeke discloses  
 Mingled bathes of milcke and roses,  
 Though yo<sup>r</sup> lippes be banckę of blisses,  
 Where he plante, and gathers kisses,  
 And yo<sup>r</sup> selfe the *Reason* why 540  
 Wisest men for *Loue* may die,  
 You will turne all hartę to tinder,  
 And shall make the world one cinder.

*And the Ladie Eliz : Hattons*  
*by the* 545  
 5. *Gypsie.*

Mistris of a fairer Table  
 Hath no historie nor fable.  
 Others fortunes may be showne,  
 You are builder of yo<sup>r</sup> owne, 550  
 And what euer heau'n hath gi'n you,  
 You preserue the state still in you.  
 That w<sup>ch</sup> time would haue depart,  
 Youth without the helpe of art,  
 You doe keepe still, and the *Glorie* 555  
 Of yo<sup>r</sup> sexe, is but yo<sup>r</sup> storye.

*At Windsor* in place of the Ladies  
 fortunes were spoken theise following  
 of the Lordes.

*Dance. 2.* 560  
 3. *straine.*

*The Lo : Keepers*  
*by the*  
*Patrico.*

As happie a palme, Sr, as most in the land, 565  
 It should be a pure, and an innocent hand,

535 torches] troches F 536 Cheeke] cheeks F 544 *And the*] *The*  
 Dr 546 5.] 4. Dr 548 no] not F 551 heau'n] Heaven Dr gi'n]  
 given D2, F 557-9 Not in D, F. In D2, F, N, the Lord Chamberlain's  
 fortune (ll. 681-97) follows at this point 560-700 Not in Dr which has  
 'Dance 6' 562 *Keepers*] *Keepers fortune* D2, F 565 in] i' D2, F

And worthy the trust,  
 For it sayes you'll be iust,  
 And carrie that purse  
 570 Without any curse  
 Of the publike weale,  
 When you take out the seale.  
 You doe not appeare  
 A Iudge of a yeare.  
 575 <I'le venture my life,  
 You never had wife,  
 But I'le venture my skill,  
 You may when you will.>  
 You haue the *Kings* conscience too in yo<sup>r</sup> brest,  
 580 And that's a good *Guest*,  
 W<sup>ch</sup> you'll haue true touch of,  
 And yet not make mutch of,  
 More then by *Truthe* yo<sup>r</sup> selfe forthe to bringe  
 The man that you are, for *God*, and the *Kinge*.

585 *The Lo : Tresurers*

*by the*

3. *Gypsie*.

I Come, S<sup>r</sup>, to borrowe, and you'll graunt my demaund, S<sup>r</sup>,  
 Sin' 'tis not for money, pray lend me yo<sup>r</sup> hand, S<sup>r</sup>.  
 590 And yet this good hand, if you please to stretch it,  
 Had the errand beene money, could easilie fetch it.  
 You Comaund the *Kings* treasure, and yet o' my soule  
 You handle not much, for yo<sup>r</sup> palme is not foule.  
 Yo<sup>r</sup> fortune is good, and will be to sett  
 595 The office vpright, and the *Kinge* out of debt ;  
 To putt all that haue pensions soone out of their paine,  
 By bringing th'Exchequer in Creditt againe.

569 that] the *D2* 571 publike weale] Publicke-weale *D2*: Pub-  
 lique-weale *F* 575-8 Ile . . . will. *D2, F*: not in *MS*. 575 I'le]  
 Ile *D2* (so 577) venture] venter *F* (so 577) 581 you'll] you will  
*D2, F* 582 mutch] much *D2, F* 585 *Tresurers*] *Treasurers fortune*  
*D2, F* 588 Come, S<sup>r</sup>.] Come *D2, F* 589 Sin'] Since *D2, F* not  
 for] for no *D2, F* 591 errand] Errant *D2, F* 592 o'] on *D2, F*

*The Lo : Priuie Seales.*

*by the*

⟨2.⟩ *Gypsie*

600

Honest, and old,  
In those the good part of a *fortune* is told.  
God send you ⟨your⟩ healthe,  
The rest is prouided, *Honor* and *wealthe*,  
All w<sup>ch</sup> you possesse  
Without the makinge of any man less.  
Nor need you my warrant, inioye it you shall,  
For you haue a good *Priuie Seale* for it all. /

605

*The Earle Marshalls*

*by the*

610

3. *Gypsie.* /

Next the Greate Master, who is the Donor,  
I read you here the Preseruer of Honor,  
And spie it in all yo<sup>r</sup> singuler parte,  
What a father you are, and ⟨a⟩ Nurse of the Arte. 615  
By cherishing w<sup>ch</sup>, a way you haue found,  
How they, free to all, to one may be bound,  
And they againe loue theire bonde; for to be  
Obliged to you, is the way to be free.  
But this is theire fortune; harke to yo<sup>r</sup> owne. 620  
Yo<sup>rs</sup> shalbe to make true gentrie knowne  
From the fictitious. Not to prise blood  
So much by the Greatenes, as by the Good;  
To shewe and to open cleare *vertue* the way,  
Both whether she should, and how far she may : 625  
And whilst you doe iudge 'twixt valour and noise,  
To extinguishe the race of the *Roringe Boyes.* /

599 *by the* om. D2, F 600 2. D2, F 603 your D2, F 604  
Honor] honour, D2, F (so 613) 607 inioye] enjoy D2, F 610  
*by the* om. D2, F 615 a D2, F 617 they,] the D, F, N 620  
owne] ow some copies of F 627 To extinguishe] T'extinguish D2 :  
To'extinguish F



*The Lo : Steward.*

*by the*

*4. Gipsie.*

630

I finde by this hand,

You haue the Comand

Of the verie best Mans house in the land.

Our Captaine, and wee,

635

Ere long, will see

If you keepe a good Table ;

Yor Master's able.

And here be bountifull lines that say

You'll keepe no part of his bountie away.

640

There's written *ffrancke*

On yo<sup>r</sup> *Venus* bancke,

To proue a false *Steward* you'll find much ado<e,>

Being a true one by blood, and by office too. /

*Dance 2.*

645

*4 straine.*

*The Lo. Marquess Hamilton*

*by the*

*3. Gipsie.*

650

Onelie yo<sup>r</sup> hand, S<sup>r</sup>, and yo<sup>r</sup> wellcome to Court ;

Here is a Man both for earnest, and sport.

You were latelie employed,

And yo<sup>r</sup> Master is ioyed

To haue such in his traine

So well can sustaine

655

His Person abroad,

And not shrincke for the loade.

628 *Steward.*] *Stewards*, D2, F 633 in] i' D2, F 640-3 *om.*  
*Tanner MS.* 306 640 There's written] Thus written to D2, F  
 642 *adoe]* *ado some copies of F* 644-5 *Dance . . . straine.* *om.* D2,  
 F 646 *The om.* D2, F *Hamilton]* *Hamiltons* D2, F 649  
 S<sup>r</sup>, *om.* D2, F yo<sup>r</sup> wellcome] welcome D2, F 651 *imployed]*  
*imploy'd* D2 : *employ'd* F *ioyed]* *joy'd* D2, F

But had you beene here,  
You should haue beene a *Gipsie*, I sweare.  
Our Captaine had somond you by a *Doxie*,  
To whome you would not haue aunswear'd by *Proxie*, 660  
One, had shee come in the way of yo<sup>r</sup> scepter,  
'Tis ods, you had laid it by to haue lef't her. /

*<The earl of Buckclougs, by the Patrico.*

A Hunter you have bin heretofore,  
And had game good store ; 665  
But ever you went  
Upon a new scent,  
And shifted your loves  
As often as they did their Smocks, or their Gloves.  
But since that your brave intendments are 670  
Now bent for the Warre,  
The world shall see  
You can constant bee,  
One Mistris to prove,  
And court her for your love. 675  
*Pallas*, shall be both your *Sword*, and your *Gage* ;  
*Truth*, bear your *Shield*, and *Fortune* your page. >

*The Lo : Chamberlaines*

*by the*

*Iackman.*

680

Though you, Sr, be Chamberlaine, I haue a key  
To open yo<sup>r</sup> fortune a little by the way :  
You are a good Man,  
Denie it that can ;  
And faithfull you are, 685  
Denie it that dare.

663-77 *The Earl of . . .* page. D2, F: not in MS. Text from D2  
664 bin] beene F 667 scent] sent F 677 Fortune] fortune  
D2, F 678-97 In D2, F after l. 559 678 Chamberlaines]  
Chamberlaine D2, F

- You knowe how to vse yo<sup>r</sup> sword and yo<sup>r</sup> pen,  
 And you loue not alone the Artē, but the Men.  
 The Graces and Muses euerie where followe  
 690 You, as you were theire second *Apollo*.  
 Onelie yo<sup>r</sup> hand here tellē you to yo<sup>r</sup> face,  
 You haue wanted one grace  
 To performe what hath beene a right of yo<sup>r</sup> place,  
 ffor by this line, w<sup>ch</sup> is *Mars* his trenche,  
 695 You neuer yet help'd yo<sup>r</sup> Master to a wenche.  
 'Tis well for yo<sup>r</sup> honor, hee's pious and chaste,  
 Or you had most certainelie beene displac't.

*Dance .2.*

*6. straine,*

- 700 *w<sup>ch</sup> leades into Dance .3.*

*Dance .3.*

*Duringe w<sup>ch</sup> enter y<sup>e</sup> Clownes.*

*Cockrell. Clod. Towneshead. Puppy.*

*whilst the Patrico and Iackman*

- 705 *sing this song.*

*Song.*

- Patr.* Why, this is a sport,  
 See it Northe, see it Southe,  
 For the tast of the Court,  
 710 *Iack.* For the Courts owne mouthe.  
 Come *windsor* the Towne,  
 W<sup>th</sup> the *Maior*, and oppose,  
 Wee'l put 'em all downe,  
*Patr.* Do-do-downe like my hose.

689 euerie] ev'ry D<sub>2</sub>, F 693 hath] has O<sub>2</sub> beene] bin D (so 697)  
 694 Mars his] Mars-his N 696 honor] honour D, F 698-  
 700 Dance . . . 3] Not in D<sub>r</sub> 698-703 In D<sub>2</sub>, F, N, after l. 732  
 Towneshead. Puppy.] Townshed, to them P<sub>FFFF</sub>. D<sub>r</sub>, D<sub>2</sub>: i.e. Puppy  
 enters at l. 757 704-6 Not in D, F 702-5 Duringe . . . song.]  
 During which the Patrico and Jackman sing this Song: and towards the  
 end of it, Cockrel, Clod, Townshead, Puppy, and other Clowns enter  
 behind. G 713 'em] them D, F

- A Gipsie in his shape 715  
 More calle the behoulder,  
 Then the fellowe w<sup>th</sup> the Ape,  
*Iack.* Or the Ape on his shoulder.  
 He's a sight that will take  
 An old Iudg from his wenche, 720  
 I, and keepe him awake,  
*Patr.* Yes, awake o' the benche.  
 And has so much worthe,  
 Though hee sitt i' the stocke,  
 He will drawe the girles forthe, 725  
*Iack.* I, forth i' theire smocks.  
 Tut, a Mans a Man,  
 Lett the Clownes w<sup>th</sup> theire sluttē  
 Come mend vs if they can,  
*Patr.* If they can, for theire guttē 730  
 Come mend vs, Come lend vs, theire showts, & theire  
 noise  
*Both.* Like thunder, and wonder at *Ptolomees* boyes.  
*Cock.* O the Lord! what be theise, *Tom*? dost thou  
 knowe? Come hether, Come hether, *Dicke*, didst  
 thou euer see such? the finest oliue-colour'd sprites, 735  
 they haue so dancd and gingled here, as if they had  
 beene a sett of ouergrowne ffayeries.  
*Clod.* They should be Morris dancers by theire gingle, but  
 they haue no Napkins.  
*Coc:* No, nor a Hobby horse. 740  
*Clod.* O, he is often forgotten, that's no rule; but there is  
 no Maid-marrian nor ffrier amongst them, w<sup>ch</sup> is the  
 surer marke.  
*Coc.* Nor a foole that I see.  
*Clod.* Vnles they be all fooles. 745

732 *Ptolomees*] *Ptolomies* D, F After 732 D, F have the stage-direction  
 of ll. 698-703 733 theise, *Tom*? these *Tom*? D1, 2: these? *Tom* F  
 734 hether . . . hether] hither . . . hither D1, D2, F 735 such?  
 D2, F: such: D1 sprites,] spirits: D1, D2, F 737 beene] bin  
 D1, D2 741 he is] he's D1, D2: hees F 742 Maid-marrian  
 D1, D2: Maidmarrian MS: *Mayd-marrian* F

- Town.* Well said, *Tom Foole* ; why, thou simple parishe-  
 ASSE thou, didst thou neuer see any *Gipsies* ? These  
 are a Covie of *Gipsies*, and the brauest newe Couie  
 that euer Constable flewe at, goodlie game-*Gipsies*,  
 750 they are *Gipsies* of this yeare, o' this Moone, in my  
 Conscience.
- Clod.* O, they are Calld the Moone men, I remember now.
- Coc.* One shall hardlie see such gentleman-like *Gipsies*  
 though, vnder a hedge in a whole soñers day, if  
 they be *Gipsies*.
- 755 *Town.* Male *Gipsies* all, not a Mort amongst them.
- Pup.* Where ? where ? I could neuer indure the sight of  
 one of theise *Rogue Gipsies*, w<sup>ch</sup> bee they ? I would  
 faine see 'em.
- 760 *Clod.* Yonder they are.
- Pup.* Can they Cant, or Mill ? are they Masters in their  
 arte ?
- Town.* No : Batchelers theis, they Cannot haue proceeded  
 so farre, they haue scarce had their time to be  
 lowsie yet.
- 765 *Pup.* All the better, I would be acquainted w<sup>th</sup> them while  
 they are in cleane life, they will doe their trickē  
 the cleanelier.
- Coc.* Wee must haue some Musique then, and take out the  
 wenches.
- 770 *Pup.* Musique ! wee'll haue a whole pouertie of *Pipers*.  
 Call *Cheekes* vpon the bagpipe, and *Tom Ticklefoote*  
 w<sup>th</sup> his tabour. *Clod*, will you gather the pipe  
 monie ?

746 said] sed *F* parishe] pish *F*: pish *N* 748 newe Couie]  
 new-come, *F*: new come *N* 749 goodlie] Goodly ! *D* game-] Game  
*D*: game *F* 750 *Gipsies* of] *Gypsies* o' *D*: *Gipsies* o' *F* 753-4  
*Gipsies* though,] *Gypsies*, though *D*: *Gipsies*, though *F* 758 *Rogue*  
*Gipsies*] *Rogue-Gipsies* *F* 759 'em]'hem *D* 761 Can ... Mill ?] They  
 can Cant, and Mill, *D* 763 No:] No *MS*, *D*, *F* 764 their] the *D*  
 767 they will] the'ile *F* 769-70 and take out the wenches not in *D*  
 772 *Cheekes*] cheeks *F*, *N* bagpipe] Bag-pipes *D* 773-80 tabour ...  
 mouth on't] Tabor ; he could haue mustred up the smocks o'th two shires ;  
 and set the Codpieces and they by the eares, I wusse, here's my two-  
 pence towards it : *D*: Tabor ; see where he comes ! *F* (omitting 773-9,  
 ' *Clod*, . . . proffitt,)

- Clod.* I'll gather it an you will, but I'll giue none. 775  
*Pup.* Why, well said, Clawe a Churle by the arse, and  
 hee'll shite in yor fist.  
*Coc.* I, or whistle to a Iade, and heel pay you w<sup>th</sup> a fart.  
*Clod.* fflat? It's an ill winde blowes no man to proffitt, see  
 where the minstrellē come i' the mouth on't. 780  
*Coc.* I, and all the good wenches of *windsor* after him.  
 Yonder's *Prue* o' the parke,  
*Town.* And *ffrancis* o' the Castle,  
*Pup.* And longe *Meg* of *Eaton*,  
*Clod.* And *Christian* o' *Dorney*. 785  
*Town.* See the Miracle of a Minstrell.  
*Coc.* Hee's able to Muster vp the smockē o' the two shires.  
*Pup.* And sett the Codpeices and they by the eares at  
 pleasure.  
*Town.* I cannot hold nowe, there's my groate, letē haue a fit 790  
 for mirthes sake.  
*Coc.* Yes, and they'll come about vs for lucke sake.  
*Pup.* But looke to o<sup>r</sup> pockettē and purses, for o<sup>r</sup> owne  
 sake.  
*Clod.* I. I haue the greatest Chardge if I gather the money. 795  
*Coc.* Come, Girles, here be *Gipsies* Come to towne; if wee  
 can, lettē dance them downe.

775 gather it] gather't *D* 777 hee'll] he will *D* 779-92  
 fflat? . . . lucke sake.] fart. *Clod.* That's all one, I have a wife,  
 and a child in reversion, you know it well enough, & I cannot fat  
 Pidgeons with Cherry-stones: Ile venture my penny with you. *Cock.*  
 Well, theres my two-pence; Ile bee jovy: my name's *Cockrell*, and I  
 am true bred. *Town.* Come, there's my groat, never stand drawing  
 Indentures for the matter; we'll make a Bolt, or a Shaft on't now.  
*Clod.* Let me see, here's nine-pence in the whole. *Pup.* Why there's  
 a whole nine-pence for it: put it all in a piece for memory, and strike  
 up for mirth sake. *Town.* Doe, and they'll presently come about us for  
 lucke sake. *D* 782 Yonder's] yonder is *F* 783 *ffrancis*] *Frances* *F*  
 788 the eares] th' eares *F* After 789 Enter the  
 two *Pipers* playing, and followed by *Prudence*, *Frances*, *Cicely*, *Meg*,  
*Christian*, and other *Wenches*. *G* 791 mirthes] mirth *F* 793  
*Pup.*] Added to *Town*'s speech in *D* 795 I . . . money.]  
 That's warning for me, I have the greatest charge I am sure. *D* if I  
 om. *F* 796-7 Come . . . downe om *D* if wee can, om. *F*

## Minstrell.

## Contry Dance.

800           *During w<sup>ch</sup> the Gypsies come about*  
                   *them prying, and after, the*  
                   *Patrico.*

                  Sweet doxies and dells,  
                   My *Roses* and *Nells*,  
 805           Scarce out of the shelle,  
                   Yo<sup>r</sup> hands, nothing elle.  
                   Wee ringe you no knelle  
                   W<sup>th</sup> o<sup>r</sup> *Ptolomees* bells,  
                   Though wee come from the fells ;  
 810           But bring you good spells,  
                   And tell you some chances,  
                   In midst of yo<sup>r</sup> dances,  
                   That fortune aduances  
                   To *Prudence* or *Francis*,  
 815           To *Sisley* or *Harry*,  
                   To *Roger* or *Mary*,  
                   Or *Peg* of the *Dairie*,  
                   To *Maudlin* or *Thomas*.  
                   Then doe not run from vs :  
 820           Although wee looke tawnie,  
                   Wee are healthie and brawnie ;  
                   What ere yo<sup>r</sup> demaund is,  
                   Wee'll giue you no iaundis. /

*Pup.*   Say you so, old *Gypsie* ? 'Slid, theise goe to't in  
 825           rime, that is better then *canting* by t'one halfe.

*Town.* Nay, you shall heare 'em ; peace, they begin w<sup>th</sup>  
           *Prudence*, marke that.

798-9 *Minstrell . . . Dance.* | *PIPERS.* | *A Country Dance.* D: *The*  
*Clownes take out their Wenches.* | PRUDENCE, FRANCES, MEGGE, CHRIS-  
 TIAN. | *Country Dance.* F: *Here they take out the Wenches, and dance*  
*Country Dances.* G   *prying . . . Patrico.] prying, and pick their pockets.*  
 G       803 doxies] Doxes D       804 Nells] Knells F       805  
 Scarce . . . shells om. D       808 *Ptolomees*] *Ptolemy* D: *Ptolomies* F  
 810 But] And D       817 *Peg . . . Dairie*] *Meg . . . Dary* D       825  
 rime] rymes F   that] this D, F       826 'em] them D

- Pup.* The wiser *Gypsies* they, marrie.  
*Town.* Are you aduisd ?  
*Pup.* Yes, and Ile stand to't, that a wise *Gypsie* (take him 830  
 at time o' yeare) is as politique a peece of fleshe as  
 most Iustices in the Countie where he stalkes.  
 3. *Gip.* To loue a keep yo<sup>r</sup> fortune will be,  
 But the Dowcettē better then him, or his fee.  
*Town.* Ho, *Prue*, has he hit you in the teethe w<sup>th</sup> the sweet 835  
 bitt ?  
*Pup.* Let it alone, shee'l swallowe it well enough. A  
 learned *Gypsie* !  
*Town.* You'll heare more hereafter.  
*Pup.* Mary, and I'le listen : who standē next ? *Iack* 840  
*Cockrell.*  
 2. *Gip.* You'll steale yo<sup>r</sup> selfe drunke, I finde here true :  
 As you rob the pot, the pot will rob you.  
*Pup.* A Prophet, a prophet ! no *Gipsie* ! or if he <must>  
 be a *Gypsie*, a diuine *Gypsie* ! 845  
*Town.* Marke *ffrancis* now : shee's going to't, y<sup>e</sup> virginitie  
 o' the parishe.  
*Patr.* ffeare not, in hell you'll neuer lead apes,  
 A mortified Mayden of five scapes.  
*Pup.* By'r ladie, he touch'd the virgin stringe there a little 850  
 too hard. They are arrant learnd men all, I see.  
 What say they vpon *Tom Clod* ? list.  
 4 *Gip.* *Clods* feet will in *Christmas* goe neare to be bare,  
 When he has lost all his hobnailes at post & at  
 paire.  
*Pup.* H'as hit the right naile o' the head, his owne game. 855

828 they] the *F, N*      831 at time o'] i' th time o' th' *D*    poli-  
 tique] pollique *F, N*      832 stalkes] maunds *D*      834 then] than  
*D*      835 Ho] Ha *D, F*      in the] it'h *F*      the sweet] a sweet *F*  
 837 Let it] Let her *F*      swallowe it] swallow *F*      840 who standē]  
 who's *D*      842-3 2. *Gip.* You'll... you.] Youle ha' good lucke to horse-  
 flesh o' my life, | You plow'd so late with the Vicars wife. *F* (so *N*)  
 finde] find it *D* 2      844 must *D*      846 ffrancis now : *D* : *Frances*, now *F*  
 847 o'] of *D*      849 scapes] escapes *D*      852 Tom . . . list.] *Tom, Clod*,  
*List. F*      853 4 *Gip*] 1 *GIP. F*      will in *Christmas*] in *Christmas*  
 will *D*      854 hobnailes] honayles *F* originally      & at] and *D, F*  
 855 right naile] Hobnaile *D*      o' the] o'th *F*



*Town.* And the very mettle he deales in at play, if you marke it.

*Pup.* Peace, who's this? *Long Meg*?

*Tow.* Long and foule *Meg*, if shee be a *Meg*, as euer I sawe  
860 of her inches: praye God they fitt her w<sup>th</sup> a faire fortune, shee hangs an arse terrible.

*Patr.* Shee'l haue a Taylor take measure of her britch,  
And ever after be troubled w<sup>th</sup> a stiche.

*Town.* That's as homelie as shee.

865 *Pup.* The better, a turd's as good for a sowe as a pancake.

*Town.* Harke, nowe they treat vpon *Ticklefoote*.

4. *Gip.* On sundayes you rob the poores box w<sup>th</sup> yo<sup>r</sup>  
tabo<r.>

The Collecto<sup>rs</sup> would doe it, you saue 'em a  
l<abor.>

*Pup.* ffaith, but little, they doe it *non vpstante*.

870 *Tow.* Here's my little *Christian* forgott. Ha' you any fortune lefte for her, a straite-lac't *Christian* of sixteene?

*Patr.* *Christian* shall get her a loose-bodied gowne,  
In tryeing how a gentleman differs from a  
Clowne.

875 *Pup.* Is that a fortune for a *Christian*? A Turke w<sup>th</sup> a *Gypsie* could not haue told her a worse.

*Tow.* Come, I'll stand my selfe, and once venter the poore head o' the Towne. Doe yo<sup>r</sup> worst, my name's *Towneshead*, and here's my hand I'll not be angrie.

880 3. *Gip.* A Cuckould you must be, and that for three  
l<iuies,>

Yo<sup>r</sup> owne, the *Parsons*, and yo<sup>r</sup> wives.

856 mettle] mettall F      861-5 shee . . . pancake. om. F      866  
Harke . . . *Ticklefoot*.] *Pu.* They slip her, and treat vpon *Tickle-foot*. F  
(so N)      867 4. *Gip.*] 1 *Gip.* F      868 'em] them D, F      869  
little] a little F      *non vpstante*] notwithstanding D: *non vpstant* F: non  
vpstant N      870 *Tow.* om. D, giving the speech to Puppy  
*Christian* forgott.] *Christian*, forget, F      874 tryeing] tri'mge,  
F, N      875-6 Turke w<sup>th</sup> a *Gypsie*] Turke Gypsie D: *Turke*, or a  
*Gipsie* F      876 a om. D      877 venter] venture D      880 3. *Gip.*]  
2 *GYPsie*. D

- Tow.* I sweare I'le neuer marry for that, and be but to giue  
fortune my foe the lie. Come, *Paul Puppy*, you  
must in too.
- Pup.* No, I am well enough, I would ha' no good fortune 885  
an' I might.
- Patr.* Yet looke to yo<sup>r</sup> selfe, you'll ha' some ill lucke,  
And shortly, for I haue his purse w<sup>th</sup> a plucke.

Away birde, Mum !  
I heare by the hum, 890  
If *Beck(h)arman* come,  
Hee'l strike vs all dumbe  
W<sup>th</sup> a noise like a drum.  
Let's giue him o<sup>r</sup> roome :  
Here this way some, 895  
And that way others,  
Wee are not all Brothers.  
Leaue me to the cheates,  
I'le shewe 'em some feates.

- Pup.* What ? are they gone ? flowne all of a sudaine ? 900  
This is fine i' faithe ! A Covie, call ye 'em ? They  
are a Covie soone scattered, me thincke. Who sprung  
'em, I marle ?
- Tow.* Mary, yo<sup>r</sup> selfe, *Puppie*, for ought I knowe, you  
quested last. 905
- Clod* Would he had quested firste for mee, and sprung 'em  
an hower a goe.
- Tow.* Why, what'ē the matter, man ?
- Clod.* Slid, they ha' sprung my purse, and all I had about  
me. 910
- Tow.* They ha' not, ha' they ?

882 and] an't D, F 883 *Come, Paul*] *Com Pan* F, N 887 *Patr.*]  
4 GYPSIE. D 888 w<sup>th</sup>] at F 889 *Aside to the Patrico.* add G  
891 *Beck-Harman* D : *Beck-harman* F 899 'em] 'hem D *The*  
*Gipsies run off different ways.* add G 901 ye 'em] yee 'hem D :  
y'em F 902 thincke] thinke F 903 'em] 'hem D marle]  
mar'le D 906 firste for mee] first D, F 'em] 'hem D : y'em F  
907 hower] houre D : 'owre F agoe] agoe for me. D : agoe, for mee.  
F 908 man om. D 909 ha' om. D

- Clod.* As I am true *Clod*, ha' they, and ransacked me of euerie penie. Outcept I were w<sup>th</sup> child of an Owle (as they say) I neuer sawe such luck. It is enough to make a man a whore.
- 915 *Pup.* Hold thy peace, thou talkst as if thou hadst a licence to loose thy purse alone in this Companie. S'lid, here be them can loose a purse in honor of the *Gypsies* as well as thou for thy hart, and neuer make word of it.
- 920 I ha' lost my purse too.
- Coc.* What was there i' thy purse, thou keepest such a whimpering? was the lease of thy house in it?
- Pup.* Or thy *Grannams* siluer ring?
- Clod.* No, but a Mill sixpence <of my Mothers> I lou'd as dearlie, and two pence I had to spend ouer and aboue,
- 925 beside the harper that was gatherd amongst vs, to pay the *piper*.
- Tow.* Our whole stocke, is that gone? how will Tom Ticklefoot doe to wet his whistle then?
- 930 *Pup.* Mary, a newe Collection, there's no Musique els, he can ill pipe that wants his vpper lip.
- Pru.* They haue robd me too of a race of ginger, and a lett ringe I had to drawe *Iacke Strawe* hether a holidayes.
- Tow.* Is't possible? fine-fingerd *Gypsies* i'faith.
- 935 *Meg.* And I haue lost an enchanted Nutmeg, all guilded ouer, enchanted at *Oxford*, I had to putt i' my sweet

912 *Clod*] *Tom Clod* D 913 Outcept] out cept MS of] with  
 F 914 It is] Its D : it's F 917, 918 loose] lose D, F 918  
 them] those D, F honor] honour D, F 920 too.] too, and  
 more in it that [read than] Ile speak of, but e're I'de crye for't as thou  
 dost—Much goode doe 'hem with all my heart. I doe reverence 'hem  
 for't. D 921 thou keepest such a whimperinge om. D 922  
 whimperinge] whining F 924 of my Mothers D : om. MS,  
 F 925 two] a 2 F 926 beside] besides ; F 929  
 wet] whet D 930 els, he] else : Masters he D : else masters,  
 hee F 931 lip.] lip. *Town.* Yes, a Bag-piper may want both.  
 D : lippe; Money. F 932 *Pru.* They haue robd me] *Cock.* Why  
 they haue rob'd *Prudence* D race] dainty race F 933 I had]  
 she had D hether] hither D 934 Is't] I'st MS 935 *Meg.*  
 And I haue lost] *Cock.* And *Maudlin* has lost D 936 enchanted  
 at *Oxford*, om. D : was enchanted at *Oxford* for mee F I had] she  
 had D : om. F i' my] in her D

- hartē ale a mornings, w<sup>th</sup> a rowe of white pinnes, that  
 pricke me to the very hart, the loss of 'em.
- Clod.* And I ha' lost (beside my purse) my best bride lace  
 I had at *Ione Turnups* wedding, and a halp'orth of 940  
 hobnails, and *Francis Adlebrech* has lost somewhat  
 too.
- Fra:* I. I ha' lost my thimble, and a skeine of Couentrie  
 blewe I had to worke *Gregorie Lichfeild* a handker-  
 chiefe. 945
- Chr.* And I, vnhappy *Christian* as I am, haue lost my  
 Practise of Pietie, w<sup>th</sup> a bowed groate and the ballett  
 of *whoop Barnabe*, w<sup>ch</sup> greiues me ten times worse.
- Clod.* And *Ticklefoot* ha's lost his Clowt, he sayes, w<sup>th</sup> a three-  
 pence and fower tokens in it, besides his tabouring 950  
 sticke, euen now.
- Coc.* And I my knife and sheathe, and my fine Doggs-  
 leather gloues.
- Tow.* Haue we lost neu'r a dog amongst vs? where's *Puppy*?
- Pup.* Here, goodman *Towneshead*, you ha' nothing to loose, 955  
 it seemes, but the townes braines you are trusted w<sup>th</sup>.
- ⟨*P*⟩*atr.* O my deare marrowes,  
 No shooting of arrowes  
 Or shaftē of yo<sup>r</sup> witt  
 Each other to hit 960  
 In yo<sup>r</sup> skirmishing fit;

937 white pinnes] pins *D*: white-pins *F* 937-8 that pricke me]  
 which pricks the poor soule *D* 938 very om. *D* 'em] 'hem *D*:  
 them *F* 939 ha'] have *D, F* beside] besides *F* 940 I had ...  
 wedding om. *D* *Turnups*] *Turners* *F* halp'orth] halpworth *D*:  
 halpeworth *F* 941 hobnails, and] hobnayles: *F* 941-5  
 and *Francis* ... handkerchiefe.] and *Francis* her thimble, with a skeane  
 of Coventry blew she had to work *Will: Litchfields* Handkerchiffe. *D*  
 942 too] too, besides her Mayden-head. *F* 946-7 *Chr.* ... pietie,]  
*Cock.* And *Christian* her Practice of Piety, *D* 947 Practise of Pietie]  
 practise of pietie *MS.* ballett] Ballad *D* 948 *Barnabe*] *Barnabee*  
*D*: *Barnibie* *F* me ... worse] her worst of all *D* 950 in it] in't  
*F* besides] beside *D* 951 euen] ev'n *F* 952 my fine] a  
 pair of *D* 954 Haue] H'a *F* lost] left *D* 952 neu'r] ne're *D*:  
 never *F* *Puppy*] *Puppy* gone? *D* 955 ha'] have *F* loose]  
 lose *D, F* 956 you are] you're *D* 957 *Patr.* om. *F* 960 other]  
 oth'r *D*

- Yor store is but small,  
 Then venter not all :  
 Remember eache mock  
 965 Doth spend o' the stock,  
 And what was <here> done,  
 Being vnder the Moone,  
 And at afternoone,  
 Will proue right soone  
 970 *Deceptio visus*,  
 Done *gratia risus*.  
 There's no such thing  
 As the loss of a ring,  
 Or, what you Count wurse,  
 975 The misse of a purse.  
 But hey for the maine,  
 And pass of the straine,  
 Here's both come againe !  
 And there's an ould Twinger  
 980 Can shewe <you> the ginger,  
 The pinnes and the Nutt meg  
 Are safe here w<sup>th</sup> slutt *Megg* :  
 Then strike vp yor tabour,  
 And there's for yor labour.  
 985 The sheathe and the knife,  
 I'le venter my life,  
 Shall breed you no strife,  
 But like man & wife,  
 Or sister and brother,  
 990 Keepe one w<sup>th</sup> another,  
 And light as a feather  
 Make haste to come hether.  
 The Coventry blue  
 Hangs there vpon *Prue*,

963 venter] venture *D*      966 here *D*: here *F*      970 *Deceptio*  
*Disceptio* *F*, *N*      974 you] yee *D*      976 But,] But, *D*      977  
 of] o' *D*      980 you *D*: yee *F*      985-6 One line in *F* (so 989-90)      986  
 venter] venture *D*      992 hether] hither *F*

And here's one opens 995  
 The Clowte and the tokens ;  
     Deny the bowd groate,  
     And you lie in yo<sup>r</sup> throate ;  
     Or the Tabourers nine pence,  
     Or the sixe fine pence. 1000  
 As for the ballett,  
 Or booke, what you call it,  
 Alas, o<sup>r</sup> societie  
 Mell's not w<sup>th</sup> pietie ;  
 Himselfe hath forsooke it, 1005  
 That first vndertooke it.  
     For thimble, or bride lace,  
     Searche yonder side-lasse.  
 All's to be found  
 If you looke yo<sup>r</sup> selues round : 1010  
 We scorne to take from ye,  
 We had rather spend on ye.  
 If any man wrong ye,  
 The theife's among ye.

*Town.* Excellent, i'faith, a most restoratiue *Gypsie* ! All'e 1015  
 here againe, and yet by his learninge of *legeirde-*  
*maine* he would make vs beleiue we had robd o<sup>r</sup>  
 selves, for the hob nailes are come to me.

*Coc.* May be he knewe whose shooes lackt clowting.

*Pup.* I, he knowes more then that, or I'le neuer trust my 1020  
 Iudgm<sup>t</sup> in a *Gipsie* agen.

*Coc.* A Gipsie of qualitie, beleiue it, and one of the *Kings*  
*Gypsies* this, a Drinckalian or a Drincke bragatan,  
 aske him. The Kinge has a noise of *Gypsies* aswell as  
*Bearewards*. 1025

995 here's] here D      998 in] i' F      1002 booke] the booke F  
 you] ye D      1014 theife's] thief is G      1017-21 for the hob  
 nailes . . . agen. om. F      1020 neuer] ne're D      1022 and  
 om. D      1024 aske him. Printed as a separate line in F (so  
 'the Devills arse' in ll. 1035-6)      has a] hath a D : has  
 his F as] as of D, F      1025 Bearewards.] of Bearwards, and other  
 Minstrells. F

- Pup.* What sort or order of *Gypsie*, I pray, S<sup>r</sup>, a flagon-  
fleakean?
- Pat.* A diuelle-ars-a-peakian,  
Borne firste at *Niglington*,  
1030 Bred vp at *ffilchington*,  
Boorded at *Tappington*,  
Bedded at *Wappington*.
- Tow.* ffore me, a dainetie deriued *Gypsie*!
- Pup.* But, I pray, S<sup>r</sup>, if a man might aske you, how Came  
1035 yo<sup>r</sup> Captaines place firste to be Called the *Devills*  
*arse*?
- Pat.* ffor that take my word,  
Wee haue a Record  
That doth <it> afford  
1040 And sayes o<sup>r</sup> first lord,  
*Cock-Lorell* he hight,  
On a time did invite  
The Devill to a feast.  
The taile of the iest  
1045 (Though since it be longe)  
Liues yet in a songe.  
W<sup>ch</sup> if you would heare,  
Shall plainelie appeare  
Like a chime in yo<sup>r</sup> eare.  
1050 Ile call in my Clarcke,  
Shall sing't like a Larke.
- Coc.* O. I. The song, the song in any Case: if you want  
Musique, wee'll lend him o<sup>r</sup> m<sup>st</sup>rell.
- Pat.* Come in, my longe sharke,  
1055 W<sup>th</sup> thy face browne and darke,
- 1026 *Gypsie*] Gipsies D: *Gipsies* F 1026-7 S<sup>r</sup>, a flagon-  
fleakian?] Sir? | *PATRICO*. [A Flagonfeakian, D: sir. | <PAT.>  
A Flagon-fekian, F (so N) 1028 diuells-] *Devils*- F 1029  
*Niglington*] *Ninglington* D 1034 if] If MS. you] on you D, F  
1039 it D, F 1041 hight D, F: height MS. 1049 like  
... eare. om. D, F 1051 sing't] sing D, F 1052-3 O ...  
minstrell. om. D, F 1054 *Pat.* om. D, F

W<sup>th</sup> thy tricke and thy toyes,  
 Make a merrie merrie noyes  
 To theise mad Cuntries boyes,  
 And chaunt out the farce  
 Of the grand deville arse. 1060

*Song.*

*Cock-Lorell* would needes haue the *Diuell* his guest,  
 And bad him into the Peake to dinner,  
 Where neuer the ffeind had such a feast  
 Prouided him yet at the charge of a sinner. 1065

His stomacke was queasie (he came thither coach't)  
 The iogging had made some Crudities rise :  
 To helpe it, he calld for a *Puritan* poach't,  
 That vsed to turne vp the eggs of his eyes.

And so recouered to his wishe, 1070  
 He sate him downe, and he fell to eate ;  
*Promoter in plum broth* was his firste dishe,  
 His owne priuie kitchen had no such meate.

Yet (though w<sup>th</sup> this he much were taken)  
 Vppon a suddaine he shifted his trencher, 1075  
 As soone as he spies the *Baud* and *Bacon*,  
 By w<sup>ch</sup> you may note the *Deuill's* a wencher.

Sixe picled Taylors sliced and Cutt,  
 Sempsters, tirewomen fitt for his pallett,  
 W<sup>th</sup> fethermen and Perfumers putt 1080  
 Some twelue in a Charger, to make a *Grand sall* (et.)

1058 theise] those D, F 1059-60 One line in D, F 1059  
 farce] fart D, F 1063 into] once into D, F 1066 he came  
 thither] for comming there D, F 1067 made] caus'd D, F 1070  
 recouered to] recover'd unto D, F 1072 Promoter] Promooter  
 D, F his] the D, F 1076 spies] spy'd D: spi'd F 1078  
 sliced D, F: slic'd MS. 1079 tirewomen] Tyrcwomen F originally  
 1080 Perfumers] perfumes F originally



A riche fatt vsurer stewed in his marrowe,  
 And by him a Lawyers head and greene sawce,  
 Both w<sup>ch</sup> his bellie tooke in like a barrowe,  
 1085 As if till then he neuer had seene sauce.

Then carbonado'd, and Cookt w<sup>th</sup> paines,  
 Was brought vp a Clouen serieant<sup>e</sup> face ;  
 The sawce was made of his yeomans braines,  
 That had beene beaten out w<sup>th</sup> his owne mace.

1090 Two rosted Sheriffes came whole to the bord  
 (The feast had nothing beene without 'em)  
 Both liuing and dead they were foxt and furd,  
 Theire Chaines like sausages hung about 'em.

The next dishe was the Maior of a Towne,  
 1095 W<sup>th</sup> a pudding of mainetainance thrust in his belli(e),  
 Like a goose in the feathers, drest in his gowne,  
 And his Couple of hinche-boyes boyld to a iellie.

A *London* Cuckold, hot from the spitt,  
 And when the Caruer vp had broake him,  
 1100 The Devill Chopt vp his head at a bit,  
 But the hornes were very neare like to choake him.

The Chine of a Letcher too there was rosted,  
 W<sup>th</sup> a plumpe harlotte hanche and garlicke,  
 A *Pandars* pettitoes, that had boasted  
 1105 Himselfe for a Captaine, yet neuer was warlicke.

A large fat pastie of midwife hot,  
 And for a could bakt meate into the storie  
 A reuerend painted ladie was brought,  
 Was coffind in crust, till now she was hoary.

1083 greene sawce] *Green-sawce* D: *green-sawce* F 1085 neuer  
 had] *had never* D, F 1088 yeomans] *Yeamans* F 1091  
 beene] *bin* D 'em] 'hem D (so 1093) 1094 next] *very next* D, F  
 the] a D 1101 choake] *have choake* D: *have choakt* F 1106  
 A midwife] a *Mid-wife* D, F 1107 could] *cold* D, F 1109  
 Was] *And* D, F

- To theise an ouergrowne Iustice of *Peace*, 1110  
 W<sup>th</sup> a Clarcke like a gizard truss'd vnder each arme,  
 And warrantę for sippette laid in his owne greace,  
 Sett ouer a Chafingdishe to be kept warme.
- The Ioule of a Iaylor seru'd for fishe,  
 A Constable soud w<sup>th</sup> vineger by, 1115  
 Two Aldermen Lobsters a sleepe in a dishe,  
 A deputie Tart, a Churchwarden Pye.
- All w<sup>ch</sup> deuour'd, he then, for a Close,  
 Did for a full draught of *Darby* Call,  
 He heau'd the huge vessell vp to his nose, 1120  
 And lefte not till he had druncke vp all.
- Then from the Table he gaue a start,  
 Where banquet and wine were nothing scarce,  
 All w<sup>ch</sup> he blewe away with a fart,  
 From whence it was call'd the *Devills arse*. 1125
- <And there he made such a breach with the wind,  
 The hole too standing open the while,  
 That the scent of the vapour, before, & behinde,  
 Hath fouly perfum'd most part of the Isle.
- And this was Tobacco, the learned suppose ; 1130  
 Which since in Countrey, Court, and Towne,  
 In the Devils Glister-pipe smoakes at the nose  
 Of Polcat, and Madam, of Gallant, and Clown.
- From which wicked weed, with Swines-flesh, and Ling,  
 Or any thing else that's feast for the Fiend : 1135  
 Our Captaine and wee, cry God saue the King,  
 And send him good meate, and mirth without end.>
- Pup.* An excellent song, and a sweet songster, & would ha'  
 done rarelie in a Cage w<sup>th</sup> a dish of water and hemp-  
 seed, a fine brest of his owne ! S<sup>r</sup>, you are a Prelate 1140

1111 truss'd] *thrust* D, F      1113 ouer] *o're* D, F      1124 blewe]  
*flirted* D, F      After 1125 *Added in D, F in italics (text from D)*  
 1138 ha'] have D, F : ha' *interlined in MS*

- of the order, I vnderstood, and I haue a terrible  
 grudging now vpon mee to be one of yo<sup>r</sup> Companie :  
 will yo<sup>r</sup> Captaine take a prentice, S<sup>r</sup>? I would binde  
 my selfe to him bodie & soule, either for one and  
 1145 *Clod.* I, and put in my life for one, for I am come about too.  
 I am sorrie I had no more money in my purse when  
 you came first vpon me, S<sup>r</sup>; if I had knowne you  
 would haue pickt my pockett so like a gentleman, I  
 1150 would ha' bin better prouided. I shalbe glad to venter  
 a purse w<sup>th</sup> yo<sup>r</sup> worship at any time you'll appoint, so  
 you would prefer me to yo<sup>r</sup> *Captaine*; I'll put in  
 securitie for my truthe, and serue out my time,  
 though I die to morrowe.
- 1155 *Cock.* I, vpon those tearmes, S<sup>r</sup>, and in hope yo<sup>r</sup> Captaine  
 keepes better Chere then he made the *Deuill* (for my  
 stomack will neuer agree w<sup>th</sup> that diett) wee'll be all  
 his followers. I'll goe home and fetch a little monye,  
 S<sup>r</sup>, all I haue, and you shall picke my pockett to my  
 1160 face, and I'll avouch it. A man would not desire to  
 haue his purse pickt in better Companie.
- Pup.* Tutt, they haue other manner of guiftes then telling  
 of fortunes, or picking of pockette.
- Coc.* I, an if they please to shewe them, or thought vs  
 1165 poore Contrie folkes worthy of them.
- Pup.* What might a man doe to be a gentleman of yo<sup>r</sup> com-  
 panie, S<sup>r</sup>?
- Coc.* I, a *Gipsie* in ordinarie, or nothing.
- Pat.* ffreinde, not to refell ye,  
 1170 Or any way quell ye,
- 1141 vnderstood] understand *D, F* 1142 now *om. D* 1147  
 in] i' *D, F* 1148 me] us *D, F* 1150 ha' bin] have beene *D, F*  
 venter] venture *D* 1151 atom. *D* 1156 then] than *D* (so 1162)  
 the] for the *D* 1157 neuer] ne're *D*: nere *F* 1161 purse] pocket  
*D, F* 1162 guiftes] gifts *D, F* 1162-3 telling . . . pockettel]  
 telling Fortunes, or picking pockets *D*: picking of pockets, or telling  
 fortunes *F* 1164 *Coc.* *om. F* I, an] I, and *D*: if *F* please]  
 would bee pleased *D*: would but please *F* them] 'hem *D*: 'em *F*  
 1165 Contrie folkes] mortall country folkes *D*: Countrey mortalls *F*  
 1166 *Pup.* *om. F* 1168 *Coc.* *om. F, N* ordinarie] ord'nary *F*

To buy or to sell ye,  
 I onelie must tell ye  
 Yee aime at a misterie  
 Worthy a historie.  
 There's much to be done, 1175  
 Ere you can be a sonne  
 Or a brother o' the Moone.  
 'Tis not so soone  
 Acquird, as desird.  
 You must be *ben-bowsy*, 1180  
 And sleepe and drowsie,  
 And lazie and lowzie,  
 Before ye can rowse ye  
 In shape that avowes ye.  
 And then ye may stalke 1185  
 The *Gypsies* walke  
 To the Coopes and the Pens,  
 And bring in the hens,  
 Though the Cock be sullen  
 For loss o' the pullen : 1190  
 Take Turkey and Capon,  
 And gammons of bacon,  
 Let nought be forsaken.  
 Wee'll let you go loose,  
 Like a foxe to a goose, 1195  
 And shewe you the stie  
 Where the little piggs lie,  
 Whence if you can take  
 One or two, and not wake  
 The sowe in her dreames, 1200  
 But by the Moone beames  
 Soe warilie hie  
 As neither doe crie,  
 You shall the next day  
 Haue a licence to play 120

1177 a om. D, F  
 avowes] arowse F  
 1191 and] or F  
 1180 *ben-bowsy*] beane-bowzy D  
 1189 be] be left D  
 1199 One or] One, D  
 1190 o'] of D, F  
 1184

- At the hedg a flirt  
 For a sheet or a shirt.  
 If yo<sup>r</sup> hand be light,  
 I'll shewe ye the slight  
 1210 Of o<sup>r</sup> *Ptolomæes* knott :  
 It is, and 'tis not.  
 To change yo<sup>r</sup> Complexion  
 W<sup>th</sup> the noble Confection  
 Of wallnutte and hoggs greace,  
 1215 Better then dogs greace ;  
 And to milcke the kine,  
 Ere the milcke mayd fine  
 Haue opend her eyne ;  
 Or if you desire  
 1220 To spitt or fart fire,  
 I'll teache you the knacke  
 Of eating of flaxe,  
 And out of yo<sup>r</sup> noses  
 Drawe ribons for poses.  
 1225 As for example,  
 Mine owne is as ample  
 And fruitfull a nose  
 As a witt can suppose ;  
 Yet it shall goe hard,  
 1230 But there wilbe spard  
 Eache of you a yard,  
 And worthe yo<sup>r</sup> regard,  
 When the culler and sise  
 Ariue at yo<sup>r</sup> eies.  
 1235 And if you incline  
 To a Cup of good wine,  
 When you sup or dine ;

1210 *Ptolomæes*] *Ptolomies* D, F 1214 hoggs greace] Hogges-  
 grease D : Hogs-grease F 1215 dogs greace] Dogs-greace F 1216  
 to om. D 1218 Haue] Hath F 1223 yo<sup>r</sup>] their F 1224  
 ribons for] Ribbands, and F 1228 a witt] wit D 1233  
 the] they F, N culler] colour D : collour F 1235 incline] en-  
 cline F

If you chance it to lacke,  
Be it Claret or sacke,  
I'll make this snoute  
To deale it about,  
Or this to run out  
As 'twere from a spout. / 1240

*Town.* Admirable tricks, and he do's 'hem all *se defendendo*,  
as if he would not be taken in the trap of authoritie 1245  
by a fraile fleshlie Constable.

*Pup.* Without the ayd of a Cheese.

*Clod.* Or help of a flitch of bacon.

*Coc.* Oh, he would Chirpe in a paire of stocke sumptuous-  
lie; I'd giue any thing to see him play loose w<sup>th</sup> 1250  
his hande, when his feet are fast.

*Pup.* O' my Conscience he feares not that, and the Mar-  
shall himselfe were here: I protest I admire him.

*Pat.* Is this worthe yo<sup>r</sup> wonder?  
Nay, then you shall vnder- 1255  
stand more of my skill.  
I can (for I will)  
Here, at *Burly* o' th' hill,  
Giue you all yo<sup>r</sup> fill,  
Each *Iack* w<sup>th</sup> his *Gill*, 1260  
And shewe ye the *King*,  
The *Prince* too, and bring  
The *Gypsies* were here,  
Like *Lorde* to appeare,  
W<sup>th</sup> such theire Attenders 1265  
As you thought offenders,  
Who nowe become newe  
men,  
You'll knowe 'em for true  
men.

1243 'twere] it were *D*, *F* 1244 'hem] 'em *F* *defendendo*  
*defendendo* *F* originally 1246 fleshlie] fleshy *D* 1251 are] were *F*  
1252 and] an *D* 1261 ye] you *D*, *F* 1265 W<sup>th</sup>] And *D* theire]  
there *F*, *N* 1268 'em] 'hem *D*: them *F*

1270 *At Beuer.* /

The fifte of August  
Will not let sawdust  
Lie in yo<sup>r</sup> throates,  
Or Cobwebs or oates,  
But help to scour ye.

1275 This is no Gowrie

Hath drawne Iames hether,  
But the good man of Beuer,  
Our Buckingham's father.  
Then so much the rather

1280 Make it a iolly night,  
For 'tis a holie night,

&amp;c. /

1285

ffor he wee Call Chiefe  
(I'le tell't you in breife)  
Is so far from a theife,  
As he giues ye releife  
W<sup>th</sup> his bread, beare, and  
beife.  
And 'tis not long sine  
Yee drancke of his wine,  
And it made ye fine,  
Both Claret and sherie;  
Then let vs be merrie.  
And helpe w<sup>th</sup> yo<sup>r</sup> Call  
For a hall, a hall!  
Stand vp to the wall,  
Both goodmen and tall,  
Wee are one mans all.  
Make it a iolly night,  
If not a holie night,  
Spight o' the Constable,  
Or deane of Dunstable. /

*All.* A hall, a hall, a hall! /*The Gypsyes chang'd.*

1290

*Dance.* /*Patrico.*

Why, now ye behould,  
'Twas truth that I tould,  
And no deuice :

1295

They'r chang'd in a trice,

1270 tell't] tell *D* you] ye *F* 1272 As *om.* *D* 1273 bread,  
beare, and] Beere and his *D* 1274 Sine] syne *Dr* : since *F*, *N*  
1276 ye] you *Dr*, *D2*, *F* 1270 foll. (margin) *At Beuer.*] *In the text of*  
*D*, *F* with 'BEVER' as speech-heading after l. 1283 1271 (margin) fifte]  
fist *F* 1276 (margin) Hath] Has *D*, *F* hether] hither *D* : hither *F*  
1281 (margin) 'tis] 'tis *MS* : tis *D2* 1282 goodmen] good-men *Dr*  
1285 If not *MS*, *Dr* holie] Holly *Dr* 1286 o'] of *D*, *F* 1287  
deane] May-Deane *Dr* : Mas Deane *D2*, *F* 1288 *All.*] omnes *Dr*  
1289 Enter the *Gypsyes Metamorphosed*, i.e. dressed in rich Habits, and  
*Dance.* *G* 1291-1389 Not in *Dr* 1292 behould] behold *Dr*, *F*  
1293 tould] told *D*, *F* 1295 They'r] They are *D*, *F*

And so will I  
 Be my selfe by and by,  
 I onelie nowe  
 Must studie howe  
 To come of w<sup>th</sup> a grace 1300  
 By my *Patricos* place:  
 Some short kinde of blessing  
 It selfe adresssing  
 Vnto my good Master,  
 W<sup>ch</sup> light on him faster 1305  
 Then wishes can flie,  
 And you that stand by  
 Be as iocound as I;  
 Eache man w<sup>th</sup> his voice  
 Giue his heart to reioyce, 1310  
 W<sup>ch</sup> I'le requite,  
 If my art hit right.  
 Though late now at night,  
 Eache Clowne here in sight,  
 Before day light, 1315  
 Shall proue a good knight;  
 And yo<sup>r</sup> lasses, pages  
 Worthy their wages,  
 Where fancie engages  
 Girles to their ages. / 1320

*Clo.* O, any thing for the *Patrico*, what is't? what is't?

*Patr.* Nothing but beare the bob of the close,

It will be no burthen, you well may suppose,  
 But bless the *Soverai[n]gne*, and his sences.

And {so} to wishe away offences. 1325

*Clo.* Let vs alone, *Bless y<sup>e</sup> soueraigne*, and his sences.

*Pat.* Wee'l take 'em in order as they haue being,

And first of *seeinge*.

1300 of] off D, F      1301 By] With D, F      1306 Then] Than D  
 1312 art] heart D      1324, 1326 *Soueraigne*] Sov'raigne D: Sov'raine F  
 1325 so Editor      1327 'em] them D, F



- 1330       ffrom a *Gypsie* in the morninge,  
           Or a paire of squint-eies toringe,  
      ffrom the *Goblin* and the spectre,  
           Or a drunckard, though w<sup>th</sup> nectar,  
      ffrom a woman true to no man,  
           And is vglie, beside coñon,  
 1335       A smock rampant, and that itches  
           To be putting on the britches ;  
      Wheresoere they haue theire beeing,  
      Blesse the soueraigne, and his *seeinge*.  
  
      ffrom a foole and serious toyes,  
 1340       From a Lawier three partē noise,  
      From impertinence, like a drum  
           Beat at dinner in his roome,  
      From a tounge without a file,  
           Heapes of phrases, and no stile,  
 1345       From a fidle out of tune,  
           As the *Cuckow* is in Iune,  
      From the Candlestickē of *Lothbury*,  
           And the loud pure wiues of *Banbury*,  
      <Or a long pretended fit,  
 1350       Meant for mirth, but is not it,>  
      Onelie time and eares out-wearinge :  
      Blesse the soueraigne, and his *Hearing*.  
  
      ffrom a strowling *Tinckers* sheete,  
           And a paire of *Carriers* feete,  
 1355       From a Ladie that doth breathe  
           Worse aboue then vnderneathe,  
      From the diet, and the knowledg  
           Of the students in *Beares-Colledg*,

1329-85 Stanzas numbered 1 to 6 in D, 1 to 5 in F (l. 1372)   1330  
 toringe,] turning D, F   1334 And] Which D, F   vglie] ougly F2  
 1335 that] the D, F   1337 haue] ha' D, F   1338 G prefixes 'Cho.'  
 to the refrain of all the stanzas   soueraigne] Sov'raigne D: Sov'raigne F  
 (so 1352): in 1363, 1371, 1381, F has 'Sov'raigne'.   1349-50 Not in  
 MS.   1350 it,] it: D, F   1354 And] Or D, F   1356 then F:  
 them MS: than D

From *Tobacco*, w<sup>th</sup> the type  
 Of the *Divells* glister pipe, 1360  
 Or a stincke all stincks excelling,  
 A ffishemongers dwelling :  
 Blesse the soveraigne, and his *Smelling*.

ffrom an oyster and fryd fishe,  
 A sowes babie in a dishe, 1365  
 Anie porçon of a swine,  
 From bad venison, and worse wine,  
 Ling, what Cooke soe're it boyle,  
 Though w<sup>th</sup> musterd sauc'd an(d) oyle,  
 Or what else would keepe man fasting, 1370  
 Bless the soueraigne, and his *Tasting*.

Both from birdlime, and from pitche,  
 From a doxie and her itche,  
 From the bristles of a hog,  
 Or the ring-worme in a dog, 1375  
 From the Courtship of a brier,  
 From *S<sup>t</sup> Anthonies* old fire,  
 From a needle or a thorne  
 I' the bed at euen or morne,  
 Or from any Goutē least grutching, 1380  
 Bless the soueraigne, and his *Touching*. /

Bless him too from all offences  
 In his sportē, as in his sences,  
 From a boy to crosse his way,  
 From a fall, or a foule day. / 1385

Bless him, ô blesse him, heau'n, and lend him long  
 To be the sacred burthen of all song,  
 The Actē and yeares of all o<sup>r</sup> *Kings* to outgoe,  
 And, while hee'is mortal, wee not thinck him so. /

1362 A . . . dwelling] A fishmonger, & his dwelling *Dobell MS*: From  
 a fishmonger's stale dwelling G 1366 Anie] From any *D, F*  
 1368 soe're *D*: so ere *MS*: so'ere *F* 1369 and *D, F* 1375  
 in *D, F*: of *MS*. 1376 From] Or *D, F* 1379 I' the *F*: i'th the  
*MS*: Ithe *D* euen] Ev'n, *D, F*: e'en *G* 1388 to outgoe] t'out-go  
*D*: t' out go *F*: *Jonson probably wrote* 'to'outgoe'

1390

*After w<sup>ch</sup>, ascending vp, the**Iackman**sings.**Song .I.*

1395

The sporte are done, yet do not let

Yo<sup>r</sup> ioyes in sodaine silence set ;

Delight and dumbnes neuer met

In one selfe subiect yet.

If things opposd must mixt appeare,

Then ad a boldness to yo<sup>r</sup> feare,

1400

And speake a hymne

To him,

Where all yo<sup>r</sup> duties doe of right belong :W<sup>ch</sup> I will sweeten w<sup>th</sup> an vndersong. /*Captaine. /*

1405

Glorie of o<sup>rs</sup>, and Grace of all the earthe,How well yo<sup>r</sup> figure dothe become yo<sup>r</sup> bir<the,>

As in you forme and fortune equall stood,

And onelie *vertue* gott aboute yo<sup>r</sup> blood.*Song. 2.*

1410

*Vertue !* his kinglie vertue, w<sup>ch</sup> did merritt

This Ile intier, and you are to inherit.

*4. Gypsie.*

How right he doth Confesse him in his face,

His browe, his eie, and euerie marke of state,

1415

As if he were the yssue of eache *Grace*,

And bore about him both his fame and fate. /

1395 sodaine] suddaine D1: suddaine D2: sudden F 1400-1  
 One line in D2, F 1407 in you] in your D1: if your D2, F  
 1410 Vertue! MS, D1: Vertue; D2: Vertue; F 1411 intier.] Intire!  
 D1: entire, D2: entire, F 1414 euerie] ev'ry D, F (so 1429, 1440)

*Song. 3.*

Looke, looke, is he not faire,  
 And freshe, and fragrant too,  
 As sumers skie or purged aire, 1420  
 And lookes as lillies doe,  
 That were this morning blowne ?

*4. Gypsie.*

O more ! that more of him were knowne !

*3. Gypsie.* 1425

Looke how the windes, vpon the waues growne tame,  
 Take vp land sounde vpon their purple wings,  
 And, catching eache from other, beare the same  
 To euerie angle of their sacred springs.  
 So will we take his praise, and hurle his name 1430  
 About the Globe in thousand ayerie rings,  
 If his greate vertue be in Loue w<sup>th</sup> fame,  
 For, that Contemn'd, both are neglected thi⟨ngs.⟩

*Song. 4.*

Good Princes sore aboute their fame, 1435  
 And, in their worthe,  
 Come greater forthe  
 Then in their name.  
 Such, such the ffather is,  
 Whome euerie title striues to kiss. 1440  
 Who, on his royall grounde, vnto himselfe doth raise  
 The worke to trouble fame, and to astonishe pr⟨aise.⟩

1418 faire,] faire! *Dr* 1419 and *om. F* too] too! *Dr*  
 1420 suffers] *Summer D, F* 1421 lookes] looke *Dr* 1427  
 land sounde] Land-sounds *Dr* 1431 ayerie] aery *Dr*: ay'ry *D2*:  
 Ay'ry *F* 1432 Loue] lore *F, C* 1433 Contemn'd] Contem'nd  
*MS* 1435 sore] soare *Dr, D2, F* 1438 Then] Than *Dr*  
 1440 euerie] ev'ry *D2*

4. *Gypsie.* /

- Indeed he is not Lord alone of the Estate,  
 1445 But of the *Loue* of men, and of the *Empire's* fate,  
 The *muses arts*, y<sup>e</sup> *schoolles*, *commerce*, o<sup>r</sup> *honors*, *Lawes*,  
 And *vertues* hang on him, as on their working cause.
2. *Gip.* His handmaid *Iustice* is,  
 3. *Gip.* *Wisdome* his wife,  
 1450 4. *Gip.* His Mistresse *Mercie*,  
 5. *Gip.* *Temperance* his life,  
 2. *Gip.* His Pages *Bountie* and *Grace*, w<sup>ch</sup> many proue.  
 3. *Gip.* His guardes are *Magnanimitie* and *Loue*,  
 4. *Gip.* His vshers *Counsell*, *truthe*, and *pietie*.  
 1455 5. *Gip.* And all that followes him, *ffelicitie*. /

## Song .5.

- O that we vnderstood  
 Our good !  
 There's happiness indeed in blood,  
 1460 And store,  
 But how much more,  
 When *vertues* flood  
 In the same streame dothe hitt !  
 As that growes highe w<sup>th</sup> yeares, so happines w<sup>th</sup> it. /

1465

*Captaine.* /

- Loue*, *Loue* his fortune then, and *vertues* knowne,  
 Who is the top of men,  
 But make(s) the happiness o<sup>r</sup> owne :  
 Since, where the Prince for goodnes is renownd,  
 1470 The subiect w<sup>th</sup> *felicitie* is Crownd. /

*The End.* /

1444 he is MS, Dr: he's D2: hee's F the Estate MS, Dr: all the  
 State D2, F 1446 muses] Muses, Dr honors] Honours D: honours  
 F 1448 handmaid] hand-maid, Dr 1452 proue.] prove, Dr,  
 D2, F 1453 Loue,] Loue MS.: loue, Dr, D2: love, F 1454  
 vshers] ushers, Dr: Ushers, D2, F 1455 Song .5.] Song. Dr  
 1468 makes Dr, D2, F 1471 The End.] FINIS. Dr: om. D2

*The Epilogue.*

At *Burley*, *Beuer*, and now last at *Windsor*,  
 W<sup>ch</sup> shewes wee are *Gypsies* of no co<sup>m</sup>on kind, S<sup>r</sup>,  
 You haue beheld (and w<sup>th</sup> delight) theire change, 1475  
 And how they came transformd may thinck it strange,  
 It being a thing not touchd at by o<sup>r</sup> *Poet* ;  
 Good *Ben* slept there, or else forgot to shoue it.  
 But least it proue like wonder to the sight,  
 To see a *Gipsie* (as an *Æthiop*) white, 1480  
 Knowe, that what dide o<sup>r</sup> faces was an oyntmen(t)  
 Made and laid on by M<sup>r</sup> *woolfs* appointment,  
 The Courte *Lycanthropos* : yet without spelle,  
 By a meere *Barbor*, and no magicke elle,  
 It was fetcht of w<sup>th</sup> water and a ball ; 1485  
 And, to o<sup>r</sup> transformation, this was all,  
 Saue what the Master *Fashioner* calls his.  
 ffor to a *Gypsies* metamorphosis  
 (Who doth disguise his habit and his face,  
 And takes on a false person by his place) 1490  
 The power of *poesie* can neuer faile her,  
 Assisted by a *Barbor* and a *Taylor*. /

1472 *The Epilogue.* not in D1      1481 dide] dy'd D2 : dy'd F  
 1483 *Lycanthropos*] *Licanthropos* D2 : *Licanthropos* F      1484  
*Barbor*] *Barber* D2, F (so 1492)      1486 was] is D2 : is F      1488  
 a om. D2, F, N      1491 *poesie*] *Poetry* D2 : *Poetrie* F      After 1492  
 FINIS. D : FINIS. F

PUNCTUATION OF THE TEXT

The following stops, missing in the Manuscript, have been supplied, usually from the Duodecimo or the Folio.

At the King's entrance at *Burly*] 4 word,      7 *Loue*,      *Life*, dis-  
 pence,      9 sperrittē,      come,      10 dombe.      13 increases,  
 14 ceases.      15 *Place*,      17 *Whome*,      rude,      22 abound-  
 ance,      23 growne ;      24 *Center* :      25 thanckē,      voweſ,  
 Prologue at *Windsor*] 30 fingers,      ones,      31 nones,      32 you,  
 Master.      34 time,      speeche,      35 place :      38 Court,  
 39 'tis sport,      41 wery.      43 (some . . . say) disease.      44 you,  
 S<sup>r</sup>,      45 *alreadie*,      thrice ;      46 *Wherein*,      invade,

The Gypsies Metamorphosed] <i>metamorphos'd</i> .				52 <i>Gipsie</i> ,
53 <i>him</i> .	54 <i>second</i> ,	55 <i>poultre</i> , &c.	<i>speakes</i> ,	58 <i>Ægipt</i> ,
59 <i>horse</i> ,	60 <i>head</i> ,	41 <i>Ptolomæe</i> ,		62 <i>Counties</i> ;
63 <i>daughter</i> ,	66 <i>Iustice</i> ,	67 <i>both</i> ,	<i>time</i> ,	68 <i>Chester</i> ,
69 <i>them</i> ,	70 <i>belly</i> ,	72 <i>kingdome</i> .	<i>wretchock</i> ,	75 <i>mag-</i>
<i>gott</i> ,	76 <i>daylie</i> ,	77 <i>quinquennium</i> .	( <i>et passim</i> )	'Tis <i>true</i> ,
78 <i>backe</i> , <i>nose</i> ;	79 <i>Gipsie</i> ,	<i>blood</i> ,	80 <i>thriu'd</i> ?	82 <i>Ken</i> ,
83 ( <i>et passim</i> ) 'tis	<i>equipage</i> ,	84 <i>convoy</i> , <i>cheates</i> ,		<i>peckage</i> .
85 <i>-beckage</i> ,	86 <i>Crackmans</i> ,	89 <i>Cacklers</i> ,		<i>Grunters</i> ,
90 <i>Hunters</i> ,	91 <i>aliue</i> ,	92 <i>I</i> ,	93 <i>Parke</i> ,	<i>Chases</i> ,
94 <i>places</i> ,	95 <i>James'es</i> , <i>Greenwich</i> ,	<i>Tiballs</i> ,		96 <i>akorns</i> ,
<i>chiballe</i> ,	97 <i>name</i> ,	98 <i>game</i> .	100 <i>Barnabee</i> ,	
102 <i>Gervice</i> ,	103 <i>Charles</i> ,	<i>man</i> ,	106 <i>obscure</i> ,	107 <i>Inter-</i>
<i>terpreters</i> ,	108 <i>vnderstood</i> ,] <i>vnderstood</i> :		110-11 <i>Cantinge</i> ,	
112 <i>Guittara</i> ,	<i>Cheife</i> .	122 <i>by</i> ,	123 <i>musters</i> ,	124 <i>th'</i>
<i>clusters</i> .	125 <i>fashion</i> ,	126 <i>nation</i> ;		127 <i>riches</i> ,
128 <i>stiches</i> .	129 <i>wallnuts</i> ,	130 <i>-nutte</i> ,		131 <i>linnen</i> ,
132 <i>in</i> .	133 <i>you</i> ,	135 <i>faces</i> ,	136 <i>laces</i> .	137 <i>yee</i> ,
138 <i>bellye</i> ,	139 <i>too</i> ,	<i>tenses</i> ,	140 <i>sences</i> .	141 <i>gloues</i> ,
<i>you</i> ,	142 <i>still</i> ,	<i>you</i> ,	143 <i>ffor</i> , <i>Burly</i> ,	146 <i>Stay</i> ,
<i>Singer</i> ,	148 <i>little</i>	149 <i>me</i> ,	150 <i>border</i> ,	
151 <i>Rule</i> ,	<i>Recorder</i> ,	152 <i>order</i> ,	154 <i>same</i> .	155 ( <i>mar-</i>
<i>gin</i> ) <i>Beauer</i> .	157 <i>ken</i> ,	158 <i>men</i> .		159 <i>feare</i> ,
160 <i>Eye</i> , <i>Eare</i> ,	162 <i>geare</i> .	164 <i>two</i> , <i>three</i> ,		165 <i>hee</i> .
166 <i>Roome-morte</i> ,	167 <i>porte</i> ,	168 <i>resorte</i> ,		171 <i>Ptolo-</i>
<i>mæus</i> ,	172 <i>Coryphæus</i> ,	173 <i>Cleopatra</i> ,		174 <i>-matra</i> .
175 <i>Then</i> ,	<i>it</i> ,	176 <i>is</i> ,	177 <i>by</i> ,	<i>goose</i> ,
179 <i>longe</i> ,	181 <i>song</i> ,	183 <i>pott</i> ,	185 <i>Indus</i> ,	186 <i>In-</i>
<i>dagine</i> ,	188 <i>Palmistry</i> ,	189 <i>mistry</i> .		190 <i>wimbles</i> ,
191 <i>thimbles</i> ,	195 <i>Simper-the-Cocketts</i> ,	197 <i>vs</i> .		199 <i>cruell</i> ,
200 <i>iewell</i> ,				
201, 203, 204, 205, 207 <i>well</i> ,		208 <i>well</i> .		211 <i>Once</i> ,
<i>twice</i> , <i>again</i> e.	( <i>margin</i> ) <i>windsor</i> .	212, 213 <i>nowe</i> , ( <i>so in margin</i> )		
214 <i>dances</i> ,	( <i>margin</i> ) <i>fingering</i> ,	215 ( <i>margin</i> ) <i>lingering</i> ,		
216 <i>nancies</i> ,	217 <i>Tripsies</i> ,	( <i>margin</i> ) <i>knighte</i>	218 <i>Gypsies</i> ?	
219 ( <i>margin</i> ) <i>charges</i> ?	219 <i>Here's</i>	221 <i>Cippus</i> ,	222-3 <i>vs</i> , 223 ( <i>mar-</i>	
<i>gin</i> ) <i>windsor</i> .	225 ( <i>margin</i> ) <i>quarter</i> ;	227 ( <i>margin</i> ) <i>order</i> ,		
228 ( <i>margin</i> ) <i>There's</i>	229 ( <i>margin</i> ) <i>steal</i> ,	230 <i>Quary</i> ,		
231 ( <i>margin</i> ) <i>done</i> ,	232 ( <i>margin</i> ) <i>pdon</i> .	232 <i>say</i> , <i>mee</i> ,	( <i>mar-</i>	
<i>gin</i> ) <i>doe</i> ,	( <i>margin</i> ) <i>too</i> ,	( <i>margin</i> ) <i>say</i> , <i>me</i> .	234 <i>Captaine</i> ,	
235 <i>men</i> ,	237 <i>bowle</i> ,	<i>stale</i> ;	238 <i>thus</i> ,	<i>drinke</i> ,
239 <i>wincke</i> ,	240 <i>But</i> ,	<i>you</i> ,	241 <i>Nation</i> ,	243 <i>Peake</i> ;
244 <i>mutton</i> , <i>lambe</i> , <i>or veale</i> ,	245 <i>Chick</i> , <i>Capon</i> , <i>Turky</i> ,			<i>steale</i> ,
247 <i>bought</i> ;	248 <i>lifte</i> ,	249 <i>shifte</i> ,		
251 <i>readie</i> , <i>th' bralle</i> ,	252 <i>ryme</i> ,	253 <i>time</i> :	254 <i>this</i> ,	
<i>that</i> , <i>more</i> , <i>such</i> , <i>or so</i> ,	257 <i>straine</i> ,	262, 263 <i>you</i> ,	265 <i>night</i> ,	

- 266 you. 267 you, 273 Masters, younge, 274 hart,  
 275 you, bird, begin; see, 276 best, hee. 277 Here's  
 alreadie, 278 Art. Here's hand. 279 I'le (*et passim*)  
 sake, 280 hound, swine; 281 stag, food, 282 bodie,  
 blood. 283 meanes, store, 284 land, borne, Sr,  
 to more, 285 you, peace, 286 hauinge, increase.  
 287 wench, table, 288 able. 289 single, wife,  
 290 life. 291 qualitie, 292 man, barnes. 293 betoken,  
 294 haue, spoken. 295 stay Mount, here! 296 Kinge!  
 a Monarch! appeare! 297 Highe! bountifull! iust! part!  
 298 men, hart! 299 I'le traine, 300 againe.  
 302 old, treasure, 303 young, pleasure, 304 faire,  
 305 grace, 306 leasure. 307 wittie, mirrors, 308 foolishe,  
 errors, 310 delight, 311 terrors. 315 *Captaine*. 316 doubt,  
 hand, 317 are, 318 things, 320 heauen, 321 kinge?  
 323 business, 324 cease: 326 compose, lawes,  
 327 *Peace?* 328 this, 329 iust, 330 dispose,  
 daughters. 332 owne, 333 peace, slaughters. 334 pre-  
 sume, true, 335 fortune, Sr, to you, 337 stand, veiwe,  
 338 you, 339 call? 340 shine, 341 Maker, Sr, mine.  
 343 bountie, 344 flowe, 345 repent. 346 hand,  
 347 stand, 348 ouerchardge. 350 mee, made,  
 354 *w<sup>ch</sup>*, 358 Sire, Sonne. 359 hand, Sir. 360 secure,  
 361 Loue, shee, 362 Comaund, Sr. 363 strife, 364 wife,  
 365 one; 367 here, 368 one. 369 Starre, 370 are,  
 371 *Hesper*, 373 call, 374 *vesper*. 375 Courses,  
 sunne, 376 runne, 377 splendor: 380 her,  
 384 'Twixt knees, 385 *Loue*, 386 laughter? 387 please,  
 388 ease, 389 labors; 391 *Empire*, 392 neighbours:  
 394 wishe, 395 attendinge, 396 when, 397 beginnes,  
 398 endinge:  
 401 you, 407 *w<sup>ch</sup>*, 410 shoe. 411 doe, 413 chime,  
 414 rime. 415 *Rose*, 417 siluer, losse, 418 Crosse.  
 419 hallowe, 420 followe; 421 ten, 422 agen,  
 423 when. 424 But, Lady, tipsie, 425 *Gypsie*.  
 426 not, *Kate*, 427 earlie, late, 428 you, fate.  
 429 it, Madam, 430 *Adam*, 431 wax, 432 aks:  
 433 ye, 434 alreadie, 435 ye. 436 Fellowe, 437 And,  
 yellowe, 438 ielous, 439 zealous, 440 There's vs.  
 441 white, chaste, 442 smoothe, rast, 445 spott;  
 447 lott, 448 pure, 449 But, *Dame*, ye,  
 451 tender, 452 render, 453 That, 454 blood, name,  
 455 *fame*, 460 *w<sup>ch</sup>*, 463 You, Lady, too, 464 too;  
 465 brauerie, bountie, 466 Countie. 467 night,  
 470 you. 471 lou'd, loue, 472 proue, 473 imbract,  
 474 chaste, 475 Wise, faire, 476 him, you:



477 told, 478 ould. 481 Madam, late, 483 made.  
 485 life, 486 shade. 488 fortune, 489 For, forecastinge,  
 490 'Tis good, 493 *w<sup>ch</sup>*, 496 pardon, Lady, stand,  
 497 (If hand) 499 Detected. 500 arte,  
 503 Suspected. 504 firste, 505 As, vewed, 506 vpon,  
 507 men. 509 e're muche, 510 taste, 511 men.  
 512 doe, 513 too : 514 be, 516 yo<sup>rs</sup>, you,  
 517 *Su*, 518 besides, 522 wonder, 523 looke.  
 525 hand, face. 527 *Loue* ; 528 consent, 529 Content.  
 530 For, disguyse, 531 eyes. 532 And, further,  
 533 murther, 534 Sayes, 535 light, 537 roses,  
 538 blisses, 539 plant<sup>e</sup>, kisses, 541 die, 542 tinder,  
 548 fable. 549 showne, 550 owne,  
 551 you, 552 you. 553 depart, 554 art, 555 still,  
 556 sexe, 565 palme, Sr, land, 566 pure, hand,  
 567 trust, 568 you'll iust, 571 weale, 572 seale.  
 574 yeare. 579 brest, 580 that's *Guest*, 581, 582 of,  
 584 are, God, 587 *Gypsie*. 588 Come, Sr, borrowe,  
 demaund, Sr, 589 'tis money, hand, Sr. 590 hand, it,  
 591 money, it. 592 treasure, 593 much, foule.  
 594 good, 595 vpriht, debt ; 596 paine, 597 th'  
 601 Honest, old, 602 told. 603 heathe, 604 provided,  
 wealth, 606 less. 607 warrant, shall, 612 Master, Donor,  
 613 Honor, 614 part<sup>e</sup>, 615 are, Arte. 616 wch,  
 found, 617 they, all, bound, 618 bonde ; 619 you,  
 free. 620 owne. 622 fictitious. 623 Greatnesse, Good ;  
 624 way, 625 should, may : 626 'twixt noise,  
 631 hand, 633 land. 634 Captaine, wee, 635 long,  
 636 Table ; 637 Master's able. 639 away. 641 bancke,  
 643 blood, 649 hand, Sr, Court ; 650 earnest, sport.  
 651 imployed, 655 abroad, 656 loade. 657 here,  
 658 *Gipsie*, sweare. 659 *Doxie*, 660 *Proxie*, 661 One,  
 scepter, 662 ods, 681 you, Sr, Chamberlaine,  
 682 way : 683 Man, 684 can ; 685 are, 686 dare.  
 687 pen, 688 Arte, Men. 690 you, *Apollo*. 691 face,  
 693 place, 694 line, trenche, 695 wenche. 696 'Tis  
 honour, chaste, 697 displac't. 699 *straine*,  
 707 Why, sport, 708 Northe, Southe, 709 Court,  
 710 mouthe. 711 Towne, 712 Maior, oppose, 713 Wee'l  
 downe, 714 hose. 716 behoulder, 717 Ape, 718 shoulder.  
 720 wenche, 721 I, awake, 722 Yes, benche. 723 worthe,  
 724 stocke, 725 forthe, 726 I, smocks. 727 Tut,  
 Man, 729 can, 730 can, gutte. 731 vs, . . . vs,  
 showts, 732 thunder, boyes. 733 Lord ! theise, *Tom* ? knowe ?  
 734 hether, . . . hether, *Dicke*, 735 such ? oliue-colour'd sprites,  
 736 here, 738 gingle, 740 No, horse. 741 O, for-

gotten, that's rule; 742 Maid-marrian, them, 744 see.  
 745 foolcs. 746 said, *Foole*; why, 747 thou, didst *Gipsies*?  
 748 *Gipsies*, 749 at, *Gipsies*, 750 yeare, Moone,  
 751 Conscience. 752 O, men, now. 753 gentleman-like  
 754 though, 754 day, 756 all, 757 where? where?  
 758 *Gipsies*, they? 759 'em. 760 are. 761 Cant, Mill?  
 762 art? 763 No: theis, 764 farre, 765 yet. 766 better, 767 life, 768 cleaner.  
 769 then, 770 wenchcs. 771 Musique! *Pipers*. 772 bagpipe,  
 773 tabour. *Clod*, 774 monie? 775 I'll will, I'll none.  
 776 Why, said, arse, 777 hee'l fist. 778 I, Iade, hee'l fart.  
 779 proffitt, 780 on't. 781 I, him. 782 Yonder's parke,  
 783 Castle, 784 *Eaton*. 785 *Dorney*. 786 Minstrell. 787 shires. 789 pleasure.  
 790 nowe, groate, 791 sake. 792 Yes, sake. 793 purses,  
 794 sake. 795 money. 796 Come, Girles, towne;  
 797 can, 798 *Minstrell*. 799 *Dance*. 801 *prying*, after,  
 803 dells, 804 *Nells*, 805 shelle, 806 hands, ellc.  
 808 bells, 809 fells; 810 spells, 811 chances, 812 dances,  
 814 *Francis*, 815 *Harry*, 816 *Mary*, 817 *Dairie*, 818 *Thomas*. 819 vs:  
 820 tawnie, 821 brawnie; 822 is, 824 so, 'Slid, 825 rime,  
 halfe. 826 Nay, 'em; peace, 827 *Prudence*, that. 828 they, marrie.  
 829 aduis'd? 830 Yes, to't, 832 stalkes. 833 be, 834 him, fee.  
 835 Ho, *Prue*, 836 bitt? 837 alone, enough. 838 *Gypsie*!  
 839 You'll hereafter. 840 *Mary*, I'll listen: next?  
 841 *Cockrell*. 842 drunke, true: 843 pot, you. 844 Prophet, a prophet!  
*Gipsie*! 845 *Gypsie*, *Gypsie*! 846 now: to't, 847 parishe. 848 not, apes,  
 849 scapes. 850 ladie, 851 hard. all, I see. 852 *Clod*? list. 853 bare,  
 854 paire. 855 head, game. 856 play, 857 it. 858 Peace, 859 *Meg*, . . . *Meg*,  
 860 inches: 861 fortune, terrible. 862 britch, 863 stiche. 864 shee.  
 865 better, pancake. 866 Harke, *Ticklefoote*. 868 it, 869 ffaith,  
 little, 870 forgott. Ha' 871 her, a strait-lac'd 872 sixteen?  
 873 loose-bodied clowne, 874 Clowne. 875 *Christian*? 876 worse.  
 877 Come, I'll selfe, 878 Towne. worst, 879 name's *Towneshead*,  
 879 angrie. 880 be, 881 owne, *Parsons*, wives. 882 that, 883 lie.  
 Come, *Puppy*, 884 too. 885 No, enough, ha' 886 might. 887 selfe,  
 you'll ha' lucke, 888 shortly, plucke. 889 birdc, Mum!  
 890 hum, 891 come, 892 Hee'l 893 drum. 894 roome: 895 some,

896 others, 897 Brothers. 898 cheates, 899 I'le feates.  
 901 faithe,] faithe! Covie, 'em? 902 scattered, thinckē.  
 903 'em, marle? 904 Mary, selfe, *Puppie*, knowe, last.  
 906 mee, 907 a goe. 908 Why, what'e matter, man?  
 909 Slid, ha' purse, 910 me. 911 not, they?  
 912 *Clod*, they, 913 penie. 914 luck. 915 whore.  
 916 peace, 917 Companie. S'lid, 919 hart, it. 920 ha'  
 too. 922 purse, whimperinge? 923 ringe? 924 No,  
 925 dearlie, aboue, 926 vs, 927 piper. 928 stocke,  
 gone? 930 Mary, there's els, 932 ginger, 933 holidayes.  
 934 fine-fingerd i' faith. 935 Nutmeg, 936 ouer, *Oxford*,  
 937 mornings, pinnes, 938 hart, 939 ha' (beside purse)  
 940 wedding, 941 hobnails, 943 ha' thimble, 944  
 handkerchiefe, 946 I, 947 Pietie, 948 *Barnabe*, worse.  
 949 Clowt, sayes, 950 it,  
 951 sticke, now. 952 sheathe, 952-3 Doggs-leather gloues.  
 954 where's 955 Here, ha' loose, 956 seemes, wth.  
 957 marrowes, 961 fit; 962 small, 963 all: 965 stock,  
 966 done, 967 Moore, 968 afternoone, 970 *visus*,  
 971 *risus*. 973 ring, 974 Or, wurse, 975 purse.  
 976 maine, 977 straine, 978 Here's againe! 979 there's  
 980 ginger, 982 *Megg*: 983 tabour, 984 there's  
 labour. 985 knife, 986 life, 987 strife, 988 wife,  
 989 brother, 990 another, 992 hether. 994 *Prue*,  
 996 tokens; 997 groate, 998 throat; 999 pence, 1000 pence.  
 1001 ballett, 1002 booke, it, 1003 Alas, 1004 pietie,  
 1005 it, 1006 it. 1007 thimble, lace, 1008 lasse  
 1009 All's 1010 round: 1011 ye, 1012 ye. 1013 ye,  
 1014 theife's 1015 Excellent, i'faith! *Gypsie*! All'e  
 1016 againe, 1018 selves, me. 1019 clowting. 1020 I,  
 that, I'le 1022 qualitie, it, 1023 this, bragatan,  
 him. 1026 *Gypsie*, pray, Sr, 1026-7 flagonfleakean?  
 1028 -peakian, 1029 *Niglington*, 1030 *ffilchington*, 1031 *Tap-*  
*ington*, 1032 *Wappington*. 1033 me, *Gypsie*!  
 1034 But, pray, Sr, you, 1036 *arse*.] *arse*? 1037 word,  
 1040 lord, 1041 hight, 1043 feast. 1047 heare,  
 1049 eare. 1050 Clarke, 1051 Larke.  
 1052 song, Case: 1053 Musique, minstrell. 1054 in,  
 sharke, 1055 darke, 1056 toyes, 1058 boyes,  
 1062 guest, 1063 dinner, 1065 sinner. 1067 rise:  
 1068 it, poacht, 1070 wishe, 1071 downe, eate;  
 1072 dishe, 1073 meate. 1075 trencher, 1076 *Bacon*,  
 1077 *Deuill's* wench. 1078 Cutt, 1079 Sempsters,  
 pallett, 1081 Charger, 1082 marrowe, 1083 sawce,  
 1084 barrowe, 1085 sauce. 1086 carbonado'd, paines,  
 1087 face; 1088 braines, 1089 mace. 1091 (The ...

'em)	1092 furd,	1093 'em.	1094 Towne,	1096
feathers,	gowne,	1097 hinche-boyes	iellie.	1098 Cuckold,
spitt,	1099 him,	1100 bit,		
1101 him.	1102 rosted,	1103 garlicke,	1104 pettitoes,	
1105 Captaine,	warlicke.	1106 hot,	1108 brought,	
1109 crust,	hoary.	1110 <i>Peace</i> ,	1111 arme,	1112
greace,	1113 warme.	1114 fishe,	1115 by,	1116
dishe,	1117 Tart, Pye.	1118 deuour'd,	then,	Close,
1119 Call,	1120 nose,	1121 all.	1122 start,	
1123 scarce,	1124 fart,	1128 song,	songster,	1139
hempsed,	1140 Sr,	1141 order,	vnderstood,	1142 Com-
panie :	1143 prentice,	1144 soule,	1145 yeares,	would.
1146 I,	one,	too.	1148 me, Sr;	1149 gentleman,
1150 ha'	prouided.			
1151 appoint,	1152 <i>Captaine</i> ; I'le	1153 truthe,	time,	
1155 I,	tearmes, Sr,	1156 (for	1158 followers.	I'le
monye, Sr,	1159 haue,	1160 face,	I'le	1162 Tutt,
1163 fortunes,	pockettē.	1164 I,	them,	1165 them.
1167 companie, Sr?		1168 I,	ordinarie,	nothing.
1169 ffriendē,	ye,	1170-1 ye,	1174 historie.	1175
done,	1177 Moone.	1179 Acquird,	desird.	1180 -bowsy,
1181 drowsie,	1182 lowzie,	1184 ye.	1187 Pens,	
1188 hens,	1190 pullen :	1191 Capon,	1192 bacon,	
1193 forsaken.	1194 loose,	1195 goose,	1197 lie,	
1199 two,	1200 dreames,			
1203 crie,	1207 shirt.	1208 light,	1209 I'le	
1210 knott :	1211 is,	not.	1214 greace,	1215 greace ;
1216 kine,	1218 eyne ;	1220 fire,	1221 I'le	1222 flaxe,
1224 poses.	1225 example,	1227 suppose ;	1228 hard,	
1231 yard,	1232 regard,	1234 eies.	1235 I'le	1236 wine,
1237 dine ;	1238 lacke,	1239 sacke,	1241 about,	
1243 'twere	1244 tricks,	1244 <i>defendendo</i> ,	1247 Cheese.	
1248 bacon.	1249 Oh,	sumptuouslie ;		
1251 handē,	1252 that,	1253 here : him.	1254 wonder ?	
1255 Nay,	1256 skill.	1257 (for I will)	1258 Here	
hill,	1259 fill,	1260 <i>Gill</i> ,	1261 <i>King</i> ,	1262 too,
1263 here,	1264 appeare,	1266 offenders,	1267 men,	
1268 men.	1270 I'le	1271 thiefe,	1273 beife.	1274 'tis
1275 wine,	1276 fine,	1277 sherie ;	1278 merrie.	
1280 hall, a hall !	1281 wall,	1282 tall,	1283 all.	[Margin :
1273 throates,	oates,	1274 ye.	1276 hether,	1277 Beuer,
1278 father.	1280 night,	1281 'tis night,	1284,	1285 night,]
1286 Constable,	1287 hall, a hall,	hall. hall !	1292 Why,	
behould,	1293 'Twas	tould,	1294 deuce :	1295 trice,
1297 by,				
1301 place:	1304 Master,	1306 flie,	1308 I;	

1310 reioyce,	1311 l'le requite,	1312 right.	1313 night,
1314 sight,	1315 light,	1316 knight;	1317 lasses,
1318 wages,	1321 O, <i>Patrico</i> ,	is't? is't?	1322 close,
1323 burthen,	suppose,	1324 <i>Soueraigne</i> ,	1325 offences.
1326 alone,	<i>soueraigne</i> ,	<i>sences</i> .	1327 Wee'l being,
1329 morninge,	1330 squint-eies torninge,	1331 spectre,	
1332 drunckard,	nectar,	1333 man,	1334 vglie, coñon,
1335 rampant,	1336 britches;	1337 beeing,	1338
<i>soueraigne</i> , (so 1352, 1363, 1371, 1381)	1339 toyes,	1340 noise,	
1341 impertinence,	1342 roome,	1343 file,	1344 phrases,
stile,	1345 tune,	1346 Iune,	1347 <i>Lothbury</i> ,
<i>Banbury</i> ,			1348
1351 out-wearinge:	1352 <i>Hearing</i> .	1353 sheete,	1354 feete,
1356 vnderneathe,	1357 diet,	1358 <i>-Colledg</i>	1359 <i>Tobacco</i> ,
1360 pipe,	1361 excelling,	1362 dwelling:	1364 fishe,
1365 dishe,	1366 swine,	1367 venison, wine,	1368 Ling,
soe're boyle,	1369 oyle,	1370 fasting,	1372 bird-
lime, pitch,	1373 itche,	1374 hog.	1375 dog,
1376 brier,	1377 fire,	1379 morne,	1380 grutching,
1383 sporte,	<i>sences</i> ,	1384 way,	1385 fall,
him, heauen,	1387 song,	1388 outgoe,	1386 him,
mortall,	1390 <i>w<sup>ch</sup></i> , <i>vp</i> ,	1394 done,	1389 And,
1397 yet.	1398 appeare,	1399 feare,	1395 set;
1401 him,	1402 belong:	1405 o <sup>rs</sup> ,	earthe,
stood,	1408 blood.	1410 vertue,	1411 intier,
1413 face,	1414 browe,	eie,	state,
1418 Looke, looke,	faire,	1419 freshe,	too,
1421 doe,	1422 blowne.] blowne?	1423 more!	knowne!
1426 windes,	tame,	1427 wings,	1428 And,
1429 springs.	1430 praise,	1431 rings,	1432 <i>fame</i> ,
1433 For,	Contemn'd,	1435 <i>fame</i> ,	1436 And,
1438 name.	1439 Such,	is,	1441 Who,
1442 <i>fame</i> ,	1443 Estate,	1445 men,	fate.
<i>schooles</i> , <i>commerce</i> ,	<i>honors</i> , <i>Lawes</i> ,	1447 him,	cause.
1449 wife,	1450 <i>Mercie</i> ,		1448 is,
1451 life,	1452 <i>Grace</i> ,	proue.	1453 <i>Loue</i> ,
<i>truthe</i> ,	<i>pietie</i> .	1455 him,	1458 good!
1460 store,	1461 more,	1463 hitt!	1464 yeares,
1466 Loue,	then,	knowne,	1467 men,
1469 Since,	renownd,	1473 <i>Burley</i> , <i>Beuer</i> ,	<i>Windsor</i> ,
kind, Sr,	1475 (and	delight)	change,
1477 <i>Poet</i> ;	1478 there,	it.	1479 sight,
white,	1481 Knowe,	1482 appointment,	1483 <i>Lycanthropos</i> :
spelle,	1484 Barbor,	elle,	1485 ball;
transformation,	all,	1487 his.	1489 face,
			1491 her,

Ing. Toldst thy grace thou talkest us if thou hadst  
a power to loose thy grace & one in this  
company & I'd know thou can loose  
a purse in honor of the Gypsies & will  
let thou for thy heart with never make  
words of it - & ha left my purse to.

Do what was there? thy grace thou keepst such  
a whipping & what the leave of thy  
house in it?

Pur. In thy Gramma's time & now  
Clod No but a Mill supped & I could see dearlie  
and two pence & had to spend one and about  
beside the harp that was gathered amongst  
us to pay the piper.

Tow. But whole folk is that you have will some  
Fiddlers do to with his wife's than?

Pur. Many a new collection, there no Musique  
all he can all pipe that wants his copper top.

Pur. They have stolen me too of a new off my head  
a fiddling & had to draw fiddling & draw  
hither in holidays.

Tow. If it possible I'm fiddling & Gypsies? faith  
May I had I have lost an enchanted but may all  
quilted over inchanting at Oxford I had to  
put in my sweet heart all a morning, on the  
round of white pinnis that prick me to the  
very heart the loss of an



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# THE MASQUE OF AUGURS

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## THE TEXT

*The Masque of Augurs* was first printed in Quarto early in 1622. The collation is A and B in fours. The Quarto has no imprint, and is found in two states, the first completely anonymous, the second, in a British Museum copy with press-mark C. 39 c. 34, having a final note on B 4 verso signed 'B. J.', acknowledging the services of Inigo Jones, Alphonso Ferrabosco, and Nicholas Lanier.

*For the expression of this, I must stand ; The inuention was diuided betwixt Mr. IONES, and mee. The SCENE, which your eye iudges, was wholly his, and worthy his place of the Kings Surueyour, and Architect, full of noble obseruation of Antiquitie, and high Presentment. The Musique compos'd by that excellent paire of Kinsemen, Mr. ALPHONSO FERRABOSCO, and Mr. NICHOLAS LANIER. An sint Musis & Apolline digna,*

*penes vos esto.*

This addition was evidently an afterthought.

Four copies of the Quarto have been collated for the present text: two in the British Museum, the copy noticed above, and the Wise copy (Ashley 961), and two in the Bodleian, Arch. Bodl. B. II 85 and the Malone copy. They are identical except for the concluding footnote. Throughout the masque the descriptions and stage-directions are in the present tense, as in the opening words '*The first Antimasque hath for the Scene, The COVRT-BVTTRYHATCH. The Presenters are from Saint KATHERINES.*'—and '*The Torch-Bearers Dance. After which the AVGVRS lay by their stauies, and dance their Entry. Which done, APOLLO, and the rest interpret the Augurie.*' (ll. 363-6). Similarly in Jonson's final note of acknowledgement we read '*The SCENE, which your eye iudges, . . .*' The Quarto was printed to serue the purpose of an acting-copy and also to be distributed at Court to privileged spectators and patrons. It was the text of the first performance on 6 January 1622, or as the title-page gives it, 'Twelpe night. 1621.'

A revised and enlarged text, probably used at the second performance on 6 May 1622, was printed in the Folio of 1640 among the Masques on signatures M, N 1, and N 2 recto, pages 81 to 91. The insertions in the first antimasque are satire on the officials of the Revels Office for pilfering beer and wax candles provided for the performers (ll. 34-6) and the ballad of John Urson (ll. 165-225). The text is touched up too in minor points. The Groom asks in the Quarto 'what do's this *Dutchman* build, or talke of? Castles in the ayre?' (ll. 109-10): the Folio has 'what *Dutchman* does build or frame Castles in the Aire?' 'A cheat loafe and a bumbard' (l. 128) is in the Folio 'a cheat loafe, and a bumbard of broken beere'. The 'ground' of the bears is located at Paris Garden (l. 142). Only once is there an omission of a phrase in the Quarto: it is the reference to 'the three *dancing Beares*, a famous Alehouse in *Saint Katherines* (you may hap know it Sir)', where the Folio leaves out 'a famous Alehouse' as unsuited to the aside in the context 'you may hap know it' (ll. 115-6).

In spelling and punctuation the two texts differ widely. The Folio was not printed from a copy of the Quarto with manuscript additions inserted. In the text of *Lovers made Men*, *Neptune's Triumph for the Return of Albion*, and *The Fortunate Isles*, where the Folio reprints the Quarto texts, we find a general similarity in these minor points. On the contrary, page 82 of the Folio text of *The Masque of Augurs* (ll. 28-86) has forty variants of spelling and punctuation (outside an additional passage) when compared with the Quarto, whereas in page 106 of the Folio text of *Neptune's Triumph* (ll. 17-70) there are only seven trifling variants.

The Quarto supplies some words missing in the late text: for instance, 'King' in line 314 and 'Addes' in line 377. But in one passage the Quarto appears to be defective, where Notch suggests that Vangoose should 'shew vs some Country-plaiers, strolling about in seuerall shires, without licence from the office; that would please, I know whom' (ll. 247-9). These are the last words on A 4 verso, with the

catchword 'Nor.' as if Notch had not been speaking, and B 1 recto begins 'Nor. Or some Welsh Pilgrims'. The Groom of the Revels, who has caught up Notch and the others readily enough on every other point, ignores a suggestion so attractive to his office as the detection of unlicensed players; a single-line speech of his has been lost at the foot of the page, if it was no more than 'I, I know whom'. The Folio closes the gap by running the two speeches together.

The other great insertion of the Folio text is the elaborate archaeological commentary on augury written in Latin, with which Jonson interpreted the symbolism of the masque. He evidently set much store by it, and it is a pity he did not print it himself in a second quarto, for the printer of the Folio was utterly incapable of understanding it.

Copies of John Urson's *Ballad* (ll. 165-225) are found in *Recreation for Ingenious Head-peeces*, 1663, Z 3 verso-5 recto, 'The Post of the Signe'; in *The Drinking Academy*, edited by S. A. Tannenbaum and Cyrus L. Day, 1930; and in D'Urfy's *Pills to Purge Melancholy*, vol. iv, 1719, pages 38, 39, 'A Ballad called, The Fovial Bear-ward'. The texts are valueless.

We have necessarily followed the Folio text, correcting it from the Quarto, especially in the matter of punctuation.

THE  
MASQUE  
OF  
AVGVRES.

WITH THE SEVERAL  
*Antimasques.*

Presented on Twelfe night.

1621.

The title-page of the Quarto, 1621-2

THE  
MASQUE OF  
AUGURES.

WITH  
THE SEVERALL  
ANTIMASQVES  
PRESENTED ON  
TWELFE-NIGHT,  
1622.

*The first Antimasque had for the SCENE*  
The Court Buttry-hatch.

The Presenters were from St. KATHARINES,  
Notch a *Brewers Clarke*, Slug a *Lighterman*, Van-goose a *rare*  
*Artist*, Lady Alewife, her two Women, three dancing 5  
Beares, Urson the *Bear-ward*, Groome of the Revells.

NOTCH. C Ome, now my head's in, I'll even venture  
the whole: I ha' seene the Lyons ere  
now, and he that hath seene them, may see the King.

SLVG. I thinke he may; but have a care you go not too 10  
high (neighbour *Notch*) least you chance to have a Tally  
made of your pate, and bee clawed with a cudgell; there

Heading. TWELFE-NIGHT, 1622] Twelfe night. 1621. Q 1 had]  
hath Q SCENE] Scene, Q 2 Court Buttry-hatch] COVRT-  
BVTRYHATCH Q 3 were] are Q KATHARINES,] KATHERINES.  
Q 4-6 Q prints in a column, e.g. 'NOTCH. A *Brewers Clarke*.]  
SLVG. A *Lightier-man*.' 5 Artist,] Artist; F Lady Alewife,]  
LADY. Ale-wife. Q 7 I'll] Ile Q, F even venture] eu'n venter Q  
8 whole:] whole. Q ha'] ha Q, F 9 now,] now; Q them, Q:  
them F 12 of] on G cudgell,] cudgell. Q

is as much danger <in> going too neere the King, as the Lyons.

15 G R O O M. Whither? whither now, gamesters? what is the businesse? the affaire? stop, I beseech you.

N O T. This must be an Officer, or nothing, he is so peart, and breife in his demands! a pretty man! and a pretty man is a little o' this side nothing; howsoever, we must not  
20 be daunted now. I am sure I am a greater man then he out of the Court, and I have lost nothing of my size since I came <in> to it.

G R O O M. Hey-da! what's this? A hogshhead of beere broake out of the Kings buttery, or some *Dutch* Hulke!  
25 whether are you bound? The winde is against you, you must backe; doe you know where you are?

N O T. Yes, sir, if we bee not mistaken, we are at the Court, and would be <very> glad to speake with something of lesse authority, and more wit, that knowes a little in the  
30 place.

G R O. Sir, I know as little as any man in the place; speake, what is your businesse? I am an Officer, Groome of the Revels, that is my place.

N O T. To fetch Bouge of Court, a parcell of invisible  
35 bread, and beere for the Plaiers (for they never see it) or to mistake sixe Torches from the Chandry, and give them one.

G R O. How, sir?

N O T. Come, this is not the first time you have carried coales to your owne house, I meane that should have warm'd  
40 them.

G R O O M. Sir, I may doe it by my place, and I must question you farther.

13 in Q After 14 Enter Groom of the Revels. G 15 Whither? whither] Whether? whether Q now,] now Q, F 16 stop,] stop Q, F 17 peart, Q: peart F 19 nothing,] nothing. Q howsoever,] Howsoever, Q: howsoever F 20 now. Q: now, F 20 sure I am] sure, I am corr Q: sure I am, Q originally then Q: than F (which has 'then' elsewhere in this masque) 21 size Q: Sire F 22 into Q 24 or] ro F *Dutch* Q: Dutch F 25 you,] you: Q 27 Yes,] Yes Q, F 28 very Q 29 little] little, Q, F 32-3 Groome... Revels,] GROOME... REVELS; Q 33-41 that is my... place not in Q 34 Bouge] Bonge F Court,] Court F 37 How, F3: How F 41-2 and... farther] I may and must aske you Q (following on 'Revels' in l. 33)

N O T. Be not so musty, sir, our desire is only to know whether the Kings Majesty, and the Court expect any disguise here to night.

G R O. Disguise ! what meane you by that ? doe you thinke that his Majesty sits here to expect drunkards ?

N O T. No, if hee did, I beleeeve you would supply that place better then you do this : Disguise was the old English word for a Masque, sir, before you were an implement belonging to the *Revels*.

G R. There is no such word in the Office now, I assure you, sir, I have serv'd here, man, and boy, a Prentiship or twaine, and I should know. But, by what name so ever you call it, here will be a Masque, and shall be a Masque, when you and the rest of your Comrogues shall sit disguis'd in the stocks.

N O T C H. Sure, by your language you were never meant for a Courtier, howsoever it hath beene your ill fortune to be taken out of the nest young ; you are some Constables egge, some such Widgin of Authoritie, you are so easily offended ! Our comming was to shew our loves, sir, and to make a little merry with his Majesty to night, and we have brought a Masque with us, if his Majestie had not beene better provided.

G R O M E. Who you ? you a Masque ? why you stincke like so many bloat-herrings newly taken out of the chimney ! In the name of Ignorance, whence came you ? or what are you ? you have beene hang'd in the smoake sufficiently, that is smelt out alreadie.

N O T C H. Sir, we doe come from among the Brewhouses in Saint *Katherines*, that's true, there you have smoak'd us (the Docke comfort your nostrills,) and we may have

43 so] too Q musty, F3: musty Q, F sir,] Sir ; Q know] know, Q 47 that not in Q 49 better] better, Q 50 Masque, F3: Masque Q, F 51 Revels] REVELS Q 52 now, Q: now F 53 you,] you Q, F here,] heere Q boy,] Boy Q: boy F 54-5 But, by . . . it,] But (by . . . it) Q 56 Com-rogues] Comrogues Q 58 Sure, Q: Sure F language] language, Q 62 loves,] loves, Q: loves F 67 chimney ! Q, corr. F: chimney ? F originally 73 nostrills,] nostrils Q



lived in a mist there, and so mist our purpose ; but for mine  
 75 owne part, I have brought my properties with me to expresse  
 what I am ; the keyes of my calling hang here at my girdle,  
 and this, the Register booke of my function, shewes mee  
 no lesse then a Clarke at all points, and a Brewers Clarke,  
 and a Brewers head-Clarke.

80 G R O. A man of accompt, sir ! I cry you mercie.

S L V G. I, sir, I knew him a fine Merchant, a merchant  
 of Hops, till all hopt into the water.

N O T C H. No more of that, what I have beene, I have  
 beene ; what I am, I am : I *Peter Notch*, Clarke, hearing  
 85 the Christmas invention was drawne drie at Court ; and  
 that neither the K I N G s Poet, nor his Architect had where-  
 withall left to entertaine so much as a Baboone of quality,  
 nor scarce the *Welsh* Embassadour if hee should come  
 there : Out of my allegiance to wit, drew in some other  
 90 friends, that have as it were presumed, out of their own  
 naturalls, to fill up the *vacuum* with some pretty presenta-  
 tion, which we have addressed, and conveighed hither in a  
 Lighter at the generall charge, and landed at the backe doore  
 of the Buttery, through my neighbour *Slug's* credit there.

95 S L V G. A poore Lighter-man, sir, one that hath had  
 the honour sometimes to lay in the Kings beere there ; and,  
 I assure you, I heard it in no worse place then the very  
 Buttry, for a certaine, there would bee no Masque, and  
 from such as could command a jacke of beere, two, or three.

100 V A N. *Dat is all true, exceeding true, de inventors be barren, lost,*  
*two, dre, hour mille, I know dat from my selven ; dey have no*

75 part, Q : part F      76 am ;] am, Q      girdle,] girdle ; Q      77  
 this, . . . function, Q : this . . . function F      79 head- Q : head F  
 80 accompt,] accompt F : account Q      81 I,] I Q, F      83-4  
 beene, . . . beene ;] bin, . . . bin : Q      84 *Peter Notch*, Clarke] PETER  
 NOTCH Clearke Q      85 Christmas invention] CHRISTMAS Inuention  
 Q      86 KINGS Poet] KINGS POET Q      Architect] ARCHITECT Q  
 89 allegiance] allegiance Q : allegiance, F      90 presumed,] presumed  
 Q, F their] our Q      92 addressed, . . . conveighed] addrest, . . . conueid' Q  
 95 Lighter-man,] Lighterman Q : Lighter-man F      96 there ;] there, Q  
 96-7 and, . . . you,] and . . . you Q, F      97 place, Q      99 beere,  
 two,] Beere two Q      After 99 Enter Vangoose, G      101 dat Editor:  
 that Q, F      selven ;] selua : Q      have] query, hab

ting, no ting van deir owne, but bat dey take from de eard, or de  
zea, or de heaven, or de hell, or de rest van de veir Elementen, de  
place a, dat be so common as de bench in de Burdello. Now, me  
bould bring in some dainty new ting, dat never bas, nor never sall <sup>105</sup>  
be, in de rebus natura; dat has neder van de materia, nor de  
forma, nor de hoffen, nor de boote, but <is> a mera devisa of de  
braine—

GROOM. Hey-da! what *Hans Flutterkin* is this? what  
*Dutchman* doe's build or frame Castles in the Aire? <sup>110</sup>

NOT. He is no *Dutchman*, sir, he is a *Bri[t]aine* borne,  
but hath learn'd to misuse his owne tongue in travell, and  
now speakes all languages in ill *English*; a rare Artist he is,  
sir, and a Projector of Masques. His Project in ours, is,  
that we should all come from the three dancing Beares in <sup>115</sup>  
*Saint Katherines* (you may hap know it, sir) hard by where the  
Priest fell in, which Alehouse is kept by a distressed Lady;  
whose name (for the honour of Knighthood) will not bee  
knowne; yet she is come in person here Errant, to fill up  
the adventure with her two women that draw drinke under <sup>120</sup>  
her, Gentlewomen borne all three, I assure you.

SLVG. And were three of those Gentlewomen that  
should have acted in that famous matter of *Englands joy*  
in sixe hundred and three.

LADY. What talke you of *England's joy*, Gentlemen? <sup>125</sup>  
you have another matter in hand I wis, *Englands sport* and  
delight, if you can manage it. The poore Cattle yonder are

103 van] uan Q	104 Now, Q: Now F	105 bould . . . bas Q:
would . . . was F	106 he, Q: he F	106 natura;] natura! Q
materia] mater Q	107 forma] vorme Q	hoffen] head Q
mera Q: mera F	109 Hey-da!] Hey-da, Q	is Q
FLVTERKIN Q	109-10 what <i>Dutchman</i> . . . Castles] what do's this	<i>Hans Flutterkin</i> ] HANS
<i>Dutchman</i> build, or talke of? Castles Q	111 <i>Dutchman</i> ,] <i>Dutchman</i> Q:	<i>Dutch man</i> F
113 <i>English</i> ; a] <i>English</i> . A Q: English; a F	he	is,] he is Q, F
114 ours, Q: ours F	115 dancing Beares]	dancing Beares, a famous Alehouse Q
116 it,] it Q, F	117 Lady;]	Lady, Q
119 knowne;] knowne, Q	person here Errant] person,	errant Q
121 borne all three,] borne, all three Q	After 121 Enter	the Lady, with her two Maids. G
123, 125 joy] Ioy, Q: joy F	124	sixe hundred and three italicized in Q
126 I wis] ywis Q	126-7	sport and delight] Sport Q
127 delight,] delight F	yonder . . .	time,] yonder, . . . time Q

passing away the time, with a cheat loafer, and a bumbard  
of broken beere, how will ye dispose of them ?

130 G R O. Cattle ! what cattle doe's she meane ?

L A D Y. No worse then the Kings game, I assure you ;  
The Beares, Beares both of qualitie and fashion, right  
Beares, true Beares !

N O T. A devise only to expresse the place from whence  
135 we come (my Ladies house) for which we have borrowed  
three very Beares, that (as her Ladyship aforesayd sayes)  
are well bred, and can dance to present the signe, and the  
Beareward to stand for the signe-poast.

G R O. That is prettie ; but are you sure you have suffi-  
140 cient Beares for the purpose ?

S L V G. Very sufficient Beares, as any are in the Ground,  
the *Parish-Garden*, and can dance at first sight, and play  
their owne tunes, if need bee. *Iohn Vrrson*, the Beare-ward,  
offers to play them with any Citie-dancers christned, for a  
145 ground measure.

N O T. Marry, for lofty tricks, or dancing on the Ropes,  
hee will not undertake, it is out of their element, he sayes.  
Sir, all our request is, since we are come, we may be ad-  
mitted, if not for a Masque, for an *Antick-mask* ; and as we  
150 shall deserve therein, we desire to be returned with credit  
to the Buttry, from whence we came, for reward, or to the  
Porters Lodge with discredit, for our punishment.

G R O. To be whipt with your Beares ? Well, I could  
bee willing to venture a good word in behalfe of the Game,  
155 if I were assured the aforesayd game would be cleanly, and  
not fright the Ladies.

129 of broken beere *not in Q* ye] you *Q* 130 doe's *Q*: doe's *F*  
131 game.] Game *Q*: game *F* 132 The Beares, Beares both] Beares *Q*  
133 Beares ! *Q*: Beares. *F* 134 devise] deuce, *Q* 136, 141  
Beares, *Q*: Beares *F* 140 purpose ? *Q*: purpose. *F* 142 the *Parish-*  
*Garden*, not in *Q* 143 tunes, *Q*: tunes *F* *Vrrson*,] *Vrrson Q*:  
*Vrrson F* Beare-ward,] Beareward *Q* 146 Ropes,] ropes,  
*Q*: Ropes *F* 147 undertake,] vndertake: *Q* element,  
*Q*: element *F* 148 is, *Q*: is *F* 149 *Antick-mask*.]  
*Antick Masque: Q*: *Antickmask*; *F* 151 Buttry, *Q*: Buttry  
*F* reward,] reward; *Q* 152 with discredit *not in Q* 154 venture]  
venter *Q*

N O T. For that, sir, the Bear-ward hath put in securitie,  
by warranting my Ladie and her Women to dance the whole  
changes with them in safety; and for their abusing the  
place, you shall not need to feare, for he hath given them a 160  
kinde of Dyet-bread, to binde them to their good behaviour.

G R O. Well, let them come; if you need one, Ile helpe  
you my selfe.

*Enter John Urson with his Beares singing.*

*Ballad.*

165

**T**Hough it may seeme rude  
For me to intrude,  
With these my Beares by chance-a;  
'Twere sport for a King,  
If they could sing  
As well as they can dance-a.

170

Then to put you out  
Of feare or doubt,  
We came from St. Katharin-a;  
These dancing three,  
By the helpe of mee,  
Who am the Post of the signe-a.

175

We sell good ware,  
And we need not care  
Though Court, and Country knew it:  
Our Ale's o' the best,  
And each good guest  
Prayes for their souls that brew it.

180

For any Ale-house,  
We care not a lowse,  
Nor Taverne in all the Towne-a;

185

157 that, Q: that F      160 place, Q: place F      161 -bread,  
Q: bread F      them to] them, to Q      164-5 Enter . . . Ballad] The  
Dance Q      165-225 The Ballad is not in Q      171 dance-a.] dance-a  
F      177 signe-a.] signe-a F

Nor the Vintry Cranes,  
 Nor St. Clements Danes,  
 Nor the Devill can put us down-a.

190 Who has once there beene,  
 Comes thiither agen,  
 The liquour is so mighty ;  
 Beere strong and stale,  
 And so is our Ale,  
 195 And it burnes like Aquavitæ.

To a stranger there,  
 If any appeare,  
 Where never before he has bin ;  
 We shew th'yron Gate,  
 200 The wheele of St. Kate,  
 And the place where the Priest fel in.

The Wives of Wapping,  
 They trudge to our tapping,  
 And still our Ale desire ;  
 205 And there sit and drinke,  
 Till the(y) spue, and stinke,  
 And often pisse out our fire.

From morning to night,  
 And about to day-light,  
 210 They sit and never grudge it ;  
 Till the Fish-wives joyne  
 Their single coyne,  
 And the Tinker pawnes his budget.

If their braines be not well,  
 215 Or their bladders doe swell,  
 To ease them of their burden ;  
 My Ladie will come  
 With a bowle and a broome,  
 And her Hand-mayd with a Iorden.

From Court we invite 220  
 Lord, Ladie, and knight ;  
 Squire, gentl(e)man, yeoman and groom.  
 And all our stiffe drinkers,  
 Smiths, Porters, and Tinkers,  
 And the beggars shall give ye roome. 225

V A N. How like you ? how like you ?

G R O. Excellent ! The Beares have done learnedly, and sweetly.

V A N. Tis no ting, tis no ting ; vill you see some ting ? Ick sall bring in de <groat> Turkschen, met all zin Bashawes, <sup>230</sup> and zin dirty towland Yanitsaries, met all zin Whooren, Cunuken, all met an andei, de Sofie van Persia, de Tartar Cham, met de groat King of Mogull, and make deir men, and deir horse, and deir Elephanten be seene fight in de ayre, and be all killen, and aliben ! and no sush ting. And all dis, met de Ars van de <sup>235</sup> Catropricks, by de reflexhie van de glassen.

N O T. Oh, he is an admirable Artist.

S L V G. And a halfe, sir.

G R O. But where will he place his glasses ?

V A N. Fow, dat is all ean ! as it be two, drie, heir, wife <sup>240</sup> tousand Mile off, Ick sall multipliren de vizioun, met an andei secret dat Ick heb : Speeck, vat vil you haben ?

G R O. Good sir, put him to't, bid him doe something that is impossible ; he will undertake it, I warrant you.

N O T. I doe not like the *Mogul*, nor the great *Turke*, nor <sup>245</sup> the *Tartar*, their names are somewhat to big for the Roome ; marry, if he could shew us some Countrey Plaiers, strolling about in severall Shires, without licence from the Office, that would please, I know whom, or some Welsh Pilgrims.


227 Excellent !] Excellaunt Q 229 Tis no ting Q : Tis noting F  
 tis no ting ;] tis no ting, Q : tis noting ; F some ting Q : someting F  
 230 groat Q (cf. l. 245) 231 Yanitsaries, Q : Yanitsaries F 232  
 andei] auder Q, F Cham, Q : Cham F 235 aliben!] aliben! Q : aliben, F  
 sush Q : such F dis, Q : dis F 238 halfe] halfe F 240 ean!  
 Q : ean, F 241 off.] of, Q : off : F multipliren] multiplen W  
 242 heb.] heb, Q haben] heben Q 243 sir.] Sir Q : sir F  
 to't F3 : toot Q, F 244 it, Q : it F 247 marry] marry Q, F  
 247 Plaiers] -plaiers Q 249 please, Q : please F whom, or]  
 whom. Not. Or Q (a one-line speech of the Groom has probably been lost)

- 250 VAN. Pilgrim? now you talke of de Pilgrim, it come in my head, Ick will shew you all de whole brave pilgrim o' de Wold: de Pilgrim dat goe now, now at de instant, two, die towmand Mile to de great Mahomet, at de Mecha, or here, dere, every where, make de fine Labyrints, and shew all de brave error in de wold.
- 255 SLVG. And shall we see it here?
- VAN. Hau, here, here, here in dis Roome, dis very Roome: hel, bat is dat to you, if Ick doe de ting? bat an Dibell, vera hoten Dibell?

GRO. Nay, good sir, be not angry.

- 260 NOT. 'Tis a disease that followes all excellent men, they cannot governe their passions; but let him alone, try him one bout.

GRO. I would try him, but what has all this to doe with our Maske?

- 265 VAN.  Sir, all de better, voi an Antick-maske, de more absurd it be, and brom de purpose, it be ever all de better. If it goe from de Nature of de ting, it is de more Art: for deare is Art, and deare is Nature; you shall see. Hochos-pochos, Paucos Palabros.

### The Second Antimaske.

*Which was a perplex'd Dance of straying, and deform'd Pilgrims, taking seuerall pathes, till with the opening of the light above, and breaking forth of Apollo, they were all frightened away, and the Maine Masque begun.*

(a) APOLLO descending sung.

**I**T is no dreame, you all doe wake, and see;  
Behold, who comes! (b) far-shooting Phœbus, he  
That can both hurt, and (c) heale; and with his (d) voyce  
Reare Townes, and make societies rejoyce;

250-2 you F: you Q (so 268) 252 die] dree Q 256 VAN. Q: NAN. F  
dis very Q: tis very F 257 hel, Q: hel F you, Q: you F  
Dibell... Dibell] Deuell... Deuell Q: debill... debill F 259 sir,] Sir Q:  
Sir F 261 passions,] passions, Q 262 bout Q: 'bout F 265 better, Q:  
better F 267 Nature] nature Q: nature F more Art:] more art, Q Art,  
Q: Art, F 268 Nature; Q: Nature, F -pochos,] -pochos. Q Paucos]  
Fabros Q: Paucos, F 270 Antimaske] Antimasque Q 271 straying,  
... Pilgrims, Q: straying ... Pilgrims F 273 were] are Q 274 begun]  
begins Q 275 descending] descending, Q, F sung] Sung F: sings Q  
275 note 'a' antiquitas.] antiquitas F 276 The songs from this point  
to the end of the Masque are printed in roman in Q, in italic in F 277  
Phœbus,] PHOEBVS, Q: Phœbus F 277 note 'b' peritiam] peretiam F  
ἐκῆβόλος] ἐκῆβολος F 278 hurt,] hurt, Q: hurt F

(a) Artes eximias quatuor Apollini acceptas tulit antiquitas.  
(b) Sagittandi peritiam, unde apud Homerum, frequens illud Epitheton ἐκῆβόλος, longe jaculans.  
(c) Medicinam, unde Medici nomen adeptus.  
(d) Musicam, unde μὶνον γῆνης appellatus.

That taught the Muses all their harmonie,

280

(<sup>e</sup>) And men the tunefull Art of Augurie.

Apollo stoopes: and, when a God descends,

May Mortalls thinke he hath no vulgar ends.

(<sup>e</sup>) Et Divinationem (in qua etiam Augurium) unde Augur Apollo dictus. Virg.

*Æneid. lib. 4. & Horat. Car. lib. 1. Ode. 2. Nube ca(n)dentes humeros amictus Augur Apollo. Et Car. sæcul. ult. ubi doctissimus Poeta has artes totidem versibus complectitur. Augur & fulgente decorus arcu Phæbus, acceptusque novem Camænis, Qui salutari levat arte fessos Corporis artus.*

Being neere the earth, he call'd these persons following, who  
came forth, as from their Tombes.

285

(<sup>f</sup>) **L**Inus, and (<sup>g</sup>) Orpheus, (<sup>h</sup>) Branchus, (<sup>i</sup>) Idmon, all

My sacred Sons, rise, at your Fathers call,

From your immortall Graves; where sleepe, not death,

Yet bindes your powers.

(<sup>f</sup>) Linus Apollinis & Terpsichores filius. Paus.

(<sup>g</sup>) Orpheus, Apollinis & Calliopes, de quibus Virg. in Eclogâ 4. >

scrip<si>t. Non me Carminibus vincet nec Thræcius Orpheus, Nec

Linus, huic mater quamvis, atque huic pater adsit,

Orphei Calliopea, Lino formosus Apollo.

(<sup>h</sup>) Branchus, Apollinis & Jances filius,

de quo vid. Strab. lib. 14. & Statium, Thebaid. lib. 3—patrioque æqualis honori Branchus. (<sup>i</sup>) Idmon, Apollinis & Asteris filius. De illo vid. Valer. Flac. lib. 1. Argonautic.—Contra Phæbeus Idmon Non pallore viris, non ullo horrore comarum Terribilis, plenus fatis, Phæboque quieto, Cui genitor tribuit (monitu) prænosceret Divum Omina, seu flammas, seu lubrica cominus exta, Seu plenum certis interroget æera pennis.

L I N U S.

290

Here.

O R P H E U S.

Here.

B R A N C H U S.

What sacred breath

295

Doth re-inspire us?

I D M O N.

Who is this we feele?

de quo vid. Strab. lib. 14. & Statium, Thebaid. lib. 3—patrioque æqualis honori Branchus. (<sup>i</sup>) Idmon, Apollinis & Asteris filius. De illo vid. Valer. Flac. lib. 1. Argonautic.—Contra Phæbeus Idmon Non pallore viris, non ullo horrore comarum Terribilis, plenus fatis, Phæboque quieto, Cui genitor tribuit (monitu) prænosceret Divum Omina, seu flammas, seu lubrica cominus exta, Seu plenum certis interroget æera pennis.

280 harmonie,] harmony; Q 281 Augurie.] Augury; Q note 'e' in qua] in qua F candentes W acceptusque F3: acceptus que F Camænis] camænis F Corporis] corporis F 282 stoopes: and,] stoopes: and, Q: stoopes, and F 284 call'd] calls Q 285 came] come Q forth, Q: forth F 286 note 'f' Apollinis F3 286 note 'g' Virg.] Virg. F in Eclogâ 4. scripsit Editor: in Eclogâ inscript. F: query, 'in Eclogâ iv. scripsit' in Jonson's MS. vince] vince, F Thræcius G: Thraetius F Orpheus,] Orpheus. F adsit,] adsit F Calliopea,] Calliopea F 286 note 'h' lib. 14. Editor Jances corr. F: Jances F originally: the name, even in the corrected form, is doubtful. patrioque ... Branchus in roman type in F 286 note 'i' De illo F3: De illo F Valer. corr. F: valer. F originally Phæbeus editor Non] non F viris,] viris F horrore G: honore] F Terribilis,] terribilis F, F3 quieto, Cui] quieto cui F monitu G flammas] Flammas F exta, Seu] exta seu F æera F3: oera F 287 rise, ... call, Q: rise ... call F 288 Graves,] graues, Q 295 sacred] sac red F 296 us?] vs! Q 298 feele?] feele! Q



(<sup>k</sup>) Phœmonoe  
 filia Phœbi,  
 quæ prima  
 carmen heroi-  
 cum cecinit.  
 Hesiod. in  
 Theog.

(<sup>k</sup>) PHOEMONOE.

What heat creepes through me, as when burning steele  
 Is dipt in water ?

APOLLO.

I, *Phœmonoe*,

Thy Father *Phœbus* fury filleth thee ;  
 305 Confesse my Godhead ; once againe I call,  
 Let whole *Apollo* enter in you all,  
 And follow me.

CHORVS.

We flie, we doe not tread,  
 310 The Gods doe use to ravish whom they lead.

APOLLO, descended, shewed them where the *King* sate,  
 and sung forward.

**B**Ehold the love and care of all the Gods,  
 <King> of the Ocean, and the happie Iles ;  
 315 That whilst the World about him is at ods,  
 Sits Crowned Lord here of himselfe, and smiles.—

CHORVS.

To see the erring mazes of mankinde ;  
 Who seeke for that, doth punish them to finde.

320 Then he advanced with them to the King.

APOLLO.

**P**Rince of thy Peace, see what it is to love  
 The Powers above !  
 Jove hath commanded me  
 325 To visit thee ;

299 note 'k' Phœmonoe] Phœmonoe F Phœbi,] Phœbi F 301  
 water ?] water ! Q 302 APOLLO. | I Q : Apollo. I F 303 Phœmonoe]  
 PHOEMONOE Q : Phœmonoe F 304 Phœbus] PHAEBVS's Q : Phœbus's F  
 311-12 St. dir. italic in Q, F 311 APOLLO, Q : Apollo F shewed]  
 shewes Q sate] sits Q 312 sung] sings Q 313 Gods,]  
 Gods, Q : Gods F 314 King of] King of Q : Of F Iles ;] Iles,  
 Q 316 Crowned] crowned Q smiles.—] smiles.— Q : smiles. F  
 318 mankinde ;] Mankind, Q 320 St. dir. italic in Q, F ad-  
 vanced] advanceth Q

And in thine honour with my <sup>(1)</sup> Musique reare

<sup>(m)</sup> a Colledge here,

Of tunefull Augures, whose divining skill  
shall waite thee still,

And be the Heralds of his highest will.

330

The worke is done,

And I have made their President thy Sonne.

Great Mars too, on these nights,

<sup>(n)</sup> hath added Salian rites.

Yond, yond afarre,

335

They closed in their <sup>(o)</sup> Temple are,

And each one guided by a starre.

CHORVS.

Haste, haste, to meet them, and as they advance,

'twixt every Dance,

340

Let us interpret their Prophetick trance.

& Augures ibi instituit, ipse nobilis, ut apud Liu. Lib. 1. & Tull. <De Divin.> lib. 1. Optimus Augur. Eorum officium fuit auspicia captare & ex vis colligere signa futurarum rerum, Deorumq; monita considerare de eventibus prosperis vel adversis. Sacra erat Romanis & res regia habita, dignitasq; penes patricios & principes viros mansit, etiam apud Imperatores obtinuit, unde ab Apolline nostro talis Præses pulchrè designatus. <sup>(n)</sup> Saltationes in rebus sacris adhibebantur apud omnes pæne gentes: & à saltando, seu saltatione sacra ad saltare carmen instituta, Salij dicti & Marti consecrati. Omnes etiam qui ad cantum & tibiam ludebant, Salij & Salisubuli dicebantur. Salus, ὕψυδός, vet. gloss. & Pacuv. Pro Imperio sic Salisubulus vestro excubet Mars. & Virg. Æneid lib. 8. Tum Salij ad Cantus incensa altaria circum Populeus adsunt evincti tempora ramis. <sup>(o)</sup> Auguria captaturi cælum elgebant purum & serenum, aëreñ nitido. Lituum (qui erat baculus incurvus, Augurale Signum) manu tenebat Augur. Eo cæli regiones designabat, & metas intra quas contineri debebant Auguria: & hæ vocabantur Tempa: unde Contemplatio dicta est Consideratio, & meditatio rerum sacrarum, ut dextrum sinistrumq; latus observaret. In impetrito sibi ipse regiones definebat; in oblat(<sup>iv</sup>)o manum suam respexit lævam aut dextram. Regiones ab Oriente in occasum terminabat lmitie decumano, & cardine ex tran(s)-verso signo metato, quo oculi ferrent quam longissime. Antica in Ortum vergebat. Postica regio à Tergo ad occasum. Dextra ad meridiem. Sinistra ad septentrionem. Observationes fiebant Augure sedente, capite velato, togâ duplici Augurali candidâ amictio, à mediâ nocte ad mediam diem, crescente, non deficiente die. Neq; captabantur Auguria post mensem Iulium, propterea quod Aves redderentur imbecilliores & morbidæ, Pulliq; eorum essent imperfecti.

326 note 'l' canore W: cavore F 327 note 'm' Hetruscas Editor: Hetruseos F Italiam,] Italiam F Romulus,] Romulus F nobilis W: nobiles F De Divin. Editor Optimus Augur. italic in F Sacra] Sacer F mansit,] mansit F obtinuit,] obtinuit F nostro talis] nostro, tales F designatus,] designatus F 328 skill,] skill Q: skill, F 332 Sonne,] Sonne. Q: Sonne; F 334 note 'n' adhibebantur F3: ad hibeantur F pæne] pene F sacra] sacra F ludebant,] ludebant F ὕψυδός,] ὕψυδός F Pro ... Mars in italic in F Tum ... ramis. in italic in F Populeis] populeis F 336 note 'o' nitido,] nitido F incurvus,] incurvus F Contemplatio dicta W: Contemplatio dicti F impetrito] impetritō F sibi ipse W: sibi ipso F oblativo Editor oculi F3: oculi F Antica W Antica F vergebat,] vergebat F occasum] occosum F togâ ... candidâ] togâ ... candidâ F crescente,] crescente F imbecilliores] imbicilliores F, F3 339 advance,] advancee F 340 Dance,] dance, Q: Dance; F

Here they fetch'd out the Maskers, and came before them  
with the *Torch-bearers* along the Stage, singing  
this full Song.

345

APOLLO and CHORUS.

Which way, and whence the lightning flew,  
Or how it burned, bright, and blew,  
Designe, and figure by your lights :  
Then forth, and shew the severall flights  
Your (P) Birds have made, or what the wing,  
Or voyce in *Augurie* doth bring.  
Which hand the Crow cried on, how high  
The Vulture, or the Erne did flie,  
What wing the Swan made, and the Dove,  
The Storke, and which did get above :  
Shew all the Birds of food or Prey,  
But passe by the unluckie Fay,  
The Night-Crow, Swallow, or the Kite,  
Let those have neither right,

(P) *Augurandi* 350  
*scientia opus-  
umvra dicta.*  
*Divinatio per  
aves. Aves  
aut Oscines,  
aut Præpetes.*  
*Oscines, quæ  
ore, Præpetes,  
quæ volatu* 355  
*Augurium  
significant.*  
*Pulli tripudio.*  
*Aves auspi-  
cata, & Præ-  
petes, Aquila,  
Vultur, San-  
qualis seu ossi-  
fraga, Tri-  
orches, sive  
Buteo, Immus-  
sulus, Accipi-  
ter, Cygnus,  
Columba.*  
*Oscines, Cor-  
nix, Corvus,  
Anser, Ci-  
comia, Ardea,  
Noctua ; in-  
auspicata,  
Milvus, Parra,*  
*Nycticorax,  
Striges, Hir-  
undo, Picus,  
&c.*

CHOR.

Nor part,  
In this nights art.

The *Torch-bearers* daunced.

After which the *Augures* layd by their Staves, and danced  
365 their *Entrie*, which done, APOLLO and the rest  
interpreted the *Augurie*.

342-4 *Italic type in Q* 342 fetch'd] fetch Q came] come Q  
345 and Q : and F 350 note 'p' aut Præpetes.] aut Prepetes F  
Præpetes, quæ] Præpetes, quæ F Triorches Editor : Triarches F  
Columba.] Columba, F Corvus W : Cornus F (a minim error :  
Jonson wrote 'Corvus') Noctua ; inauspicatæ] Noctua, inauspicatæ ;  
F Striges should be Strix 350 wing,] wing, Q : wing F 353  
Erne] Hern F3 356 Prey,] pray. Q 358 Kite,] Kite, Q : Kite F  
359 right] rite Q 360 CHOR. not in Q 363 The italic in Q, F  
daunced] Dance Q : daunced F 364-6 italicized in Q 364  
layd] lay Q danced] dance Q : Danced F 365 Entrie, which] Entry.  
Which Q rest] rest Q : rest, F 366 interpreted] interpret Q

APOLLO.

The Signes are <sup>(a)</sup> luckie all, and <sup>(a)</sup> right,  
There hath not beene a voyce, or flight  
Of ill Presage.

LINUS.

The <sup>(r)</sup> bird that brings  
Her Augurie alone to Kings,  
The Dove, hath flowne.

ORPHEUS.

And to thy peace  
(Addes) Fortunes, and the Fates increase.

BRANCHUS.

<sup>(s)</sup> Minerva's Hernshaw, and her Owle,  
Doe both proclaime, thou shalt controule  
The course of things,

IDMON.

As now they be,  
With tumult carried :

APOLLO.

And live free  
From hatred, faction, or the feare  
To blast the Olive thou dost weare.

CHORVS.

More is behind, which these doe long to show,  
And what the Gods to so great vertue owe.

<sup>(a)</sup> Habebant  
dextra & lava  
omnia ; antica  
& postica ;  
Orientalia &  
Occidentalialia.  
Græci cum se

370 ad Septentrio-  
nem obser-  
uerent, Ortum  
ad dextram  
habuere.  
Romani cum  
Meridiem in  
auspicando  
contuerentur,  
Ortum ad  
lævam habuere.

375 Itaq; sinistrae  
partes eadem  
sunt Romanis  
quæ Græcis  
dextra ad  
ortum. Sini-  
stra igitur illis  
meliora,  
Dextra pejora:  
Græcis contrâ.

380 Sinistra, per-  
tinentia ad  
ortum: Salu-  
taria, quæ  
ortus lucis  
index & auctor.  
Dextra, quia  
spectant oc-  
casum, tristia.

<sup>(r)</sup> Columbae  
auguria non  
nisi regibus  
dant; quia  
nunquam  
singulae volant:  
sicut Rex nun-  
quam solus  
incedit.

Nuntia pacis.  
<sup>(s)</sup> Ardea, &  
Ardeola, rerum

390 arduarum aus-  
picium.  
Minervæ sacra.

Apud Homer.  
Iliad. K. δεξιὸς  
ἐπωδιὸς

368 right,] right, Q: right F 368 note 'q' Romani cum] Romani  
W contuerentur, Editor: cum tuerentur F: tuerentur W eadem]  
eadem F quia ortus G occasum,] occasum F 369 beene] bin Q  
370 Presage. | LINVS. | The] | presage. | LINVS. | The Q: Presage.  
Linus. The F 373 Kings,] Kings, Q: Kings F 374 flowne.  
ORPHEUS. | And] flowne. | ORPHEVS. | And Q: flowne. Orpheus. And F  
377 Addes] Addes Q Fortunes,] Fortunes, Q: Fortunes F 379  
note 's' δεξιὸς ἐπωδιὸς Editor: δεξιὸς ἐπωδιὸς F 381 things, |  
IDMON. | As] things, | IDMON. | As Q: things. Idmon. As F 383  
be,] be, Q: be F 384 carried: | APOLLO. | And] carried: | APOLLO. |  
And Q: carried: Apollo. And F 387 feare] feare Q: feare, F  
390 behind,] behind Q

## The maine Daunce.

## CHORUS.

(<sup>t</sup>) *Auspicium*,  
ab *ave* *spec-*  
*ienda*. Paul. 395  
*Nam quod nos*  
*cum præposi-*  
*tione dicimus*  
*ASPICIO*,  
*apud veteres*  
*sine præposi-*  
*tione*  
*SPICIO*  
*dicebatur*.

(<sup>v</sup>) *Signa* 400  
*quæ sese offer-*  
*<r>ent, era<n>t*  
*multifaria*;  
*nam si obji-*  
*cetur avis*  
*aliqua, con-*  
*siderabatur*  
*quo volatu*  
*ferretur, an* 405  
*obliquo, vel*  
*prono, vel*  
*supino motu*  
*Corporis, quo*  
*flecteret, con-*  
*torqueret, aut*  
*contraheret*  
*membra; qua*  
*in parte se oc-*  
*cultaret; an*  
*ad dextram vel*  
*sinistram* 410  
*cancerent*  
*Oscines, &c.*

*Still, still the* (<sup>t</sup>) *Auspice is so good,*  
*We wish it were but understood ;*  
*It even puts Apollo*  
*To all his strengths of art, to follow*  
*(<sup>v</sup>) The flights, and to divine*  
*What's meant by every Signe.*

*Thou canst not lesse be, then the charge*  
*of every Dietie,*  
*That thus art left here to inlarge,*  
*And shield their pietie !*  
*Thy neighbours at thy fortune long have gaz'd,*  
*But at thy wisdom, all doe stand amaz'd,*  
*And wish to be*  
*O'recome, or governed by thee !*  
*Safetie it selfe so sides thee, where thou go'st,*  
*And Fate still offers what thou covet'st most !*

## THE REVELLS.

After which, *Apollo* went up to the King, and sung.

*Doe not expect to heare of all*  
*Your good at once, lest it forestall*  
*A sweetnesse would be new :*  
*Some things the Fates would have conceal'd*  
*From us the Gods, lest, being reveal'd,*  
*Our powers shall envy you.*

415

392 The main Daunce] *The Maine Dance* Q 394 note 't' *ASPICIO*.]  
*ASPICIO* F 397 art.] art Q follow] follow Q: follow, F 398  
*divine*] *diuine* Q: *devine* F 398 note 'u' *offerrent* Editor *erant* F3  
*objiceretur*] *obiceretur* F: *objiceretur* W *obliquo*, F3: *abliquo* F  
*No line space after 399 in Q* 401 *Dietie*,] *Dertie*, Q: *Dietie*. F 405  
*amaz'd*,] *amaz'd*, Q: *amaz'd*. F 406 *be*] *be* Q: *be*, F 408 *go'st*] *goest* Q: *goest* F 411 *italicized in Q* which,] *which*, Q: *which* F  
*went*] *goes* Q King, Q: King F sung.] *sings*, Q: *Sung*. F  
416 *lest*, . . . *reveal'd*,] *least* . . . *reveal'd* Q: *lest* . . . *reveal'd* F 417  
*shall*] *should* Q

*It is enough your people learne*

*The reverence of your peace*

*As well as Strangers doe discern*

420

*The Glories, by th'increase :*

*And that the (\*) princely Augur here, your Sonne,*

*Doe by his Fathers lights his courses run.*

(\*) *Romulus  
augur fuit,  
& Numa, &  
reliqui reges  
Romani, sicut  
ante eos*

CHORUS.

*Him shall you see triumphing over all*

425

*Both foes, and vices : and your young, and tall*

*Nephewes, his Sonnes, grow up in your imbraces,*

*To give this Iland Princes in long races.*

*Rhamnetes,  
& alij. Lace-  
demonij suis  
regibus Augu-  
rem Asses-  
sorem dabant.  
Cilices, Lycij,  
Cares, Arabes,  
in summa  
veneratione  
habuerunt  
Auguria.*

Here the heaven opened, and Jove, with the Senate of the

Gods, were discovered, while Apollo returned to his

Seat, and ascending sung.

APOLLO.

*SEE, heaven expecteth my returne,*

*The forked fire begins to burne,*

*Jove beckons me to come.*

435

JOVE.

*Though Phœbus be the god of Arts,*

*Hee must not take on him all parts :*

*But leave his Father some.*

APOLLO.

440

*My arts are only to obey.*

419 *peace*] *peace*; Q 421 *th'increase* :] *th' increase*: Q: *th'increase* F 422 note 'x' *Romani*,] *Romani* F *Rhamnetes*,] *Rhamnetes* F *dabant*,] *dabant*, F *summa*] *summa* F 422 *Augur*] *AVGVR* Q *Sonne*,] *Sonne*, Q: *Sonne* F 423 *by his*] *by the* Q 426 *foes*,] *foes*, Q: *foes* F *young*,] *young*, Q: *young* F 427 *Sonnes*,] *sonnes*, Q: *Sonnes* F 428 *Princes*] *Princes*, Q 429-31 *italicized in* Q 429 *opened*] *opens* Q 430 *were*] *is* Q: *was* G *returned*] *returnes* Q 431 *sung*] *sings* Q 433 *SEE*,] *See*, Q: *SEE* F 435 *me to*] *me to* Q: *to me* F 439 *Father*] *Frather* F 441-3 *obey*. | *JOVE*. | *And*] *obey*, | *Iove*. | *And* Q: *obey*. *JOVE*. *And* F

## J O V E.

(<sup>y</sup>) *Vide Or-  
pheum in  
hymn. de  
omnip. Jovis.*

445

(<sup>y</sup>) *And mine to sway.*

*Jove is that one, whom first, midst, last, you call,  
The power that governes, and conserveth all ;  
Earth, Sea, and Ayre, are subject to our checke,  
And Fate, with Heaven, moving at our beck.*

*Till Jove it ratifie,*

*It is no Augurie,*

450

*Though utter'd by the mouth of Destinie.*

## A P O L L O.

*Deare Father, give the Signe, and seale it then.*

The E A R T H riseth.

*It is the suit of Earth, and Men.*

455

## J O V E.

*What doe these Mortals crave without our wrong ?*

E A R T H with the rest.

*That Jove will lend us this our Sovereaine, long ;*

*Let our grand-children, and not wee,*

460

*His want, or absence ever see.*

## J O V E.

*Your wish is blest.*

(<sup>z</sup>) *Jove knocks his chin against his brest,*

*And firmes it with the rest.*

(<sup>z</sup>) *Mos Jovis,  
annuendo votis  
& firmandis  
omnib<sup>us</sup>,  
Apud Homer,  
&c.*

443 *sway.*] *sway. Q : sway F* 444 *one*] *One Q call.] call, Q :*  
*call F* 447 *Fate.] Fate, Q : Fate F with Heaven] Heaven Q :*  
*heaven. F* 450 *utter'd]* *vttter'd Q : uttered F* 452 *Father]*  
*Father Q : father F* 453 *EARTH Q : Earth F* 454 *Earth.] EARTH,*  
*Q : Earth F* 456 *these]* *these Q : their F* 457 *EARTH Q : Earth F*  
*458 Sovereigne.] Soueraigne, Q : Sovereigne F long ;] long. Q* 460  
*want,] want, Q : want F* *absence]* *absence Q : Absence F* 463  
*note 'z' omnibus G* 463 *chin]* *chin Q : Chin F*

## C H O R U S.

465

*Sing then his fame, through all the orbes ; in even  
Proportions, rising still, from Earth to Heaven :  
And of the lasting of it leave to doubt,  
The power of time shall never put that out.*

This done, the whole Scène shut, and the Maskers      470  
danced their last Dance.

*The End.*

466 orbes ;] orbes, Q      470 Scène shut] *Scene shuts* Q      Maskers]  
*Masquers* Q      471 danced.] *dance.* Q      472 *For the concluding*  
*note in the second state of Q see page 625.*





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TIME VINDICATED TO HIMSELF  
AND TO HIS HONOURS

---



## THE TEXT

This masque was first printed in quarto when it was performed in 1623. A single copy of this edition has survived and is now in the library of Mr. Carl H. Pforzheimer, to whom we are indebted for our knowledge of the text. The collation is :—A 1 recto, the title-page, with the verso blank; A-B<sup>4</sup>, C 1, the text. The running title is '*Time Vindicated*'. The masque was reprinted in the Folio of 1640 on signatures N 2 verso to O 4 verso, pages 92-104, of the Masque section.

The Quarto gives some sound readings where the Folio is corrupt. In Fame's opening line it reads 'Giue eare, the worthy, heare what *Time* proclaimes'. The Folio substitutes '*Fame*' for '*Time*', which is certainly a possible reading, but we think it is a printer's alteration. Fame comes from Saturn (l. 20), and the Nosed inquire of her later, 'Well, what is that the *Time* will now exhibite?' (l. 201), and Fame acts as the presenter when Saturn reveals the masquers as the 'glories of the *Time*' (ll. 272 fol.). In line 14 the Quarto supplies the missing question, 'Is it not so?', to the answer of the Nosed, 'We cannot tell'. In line 234 it reads 'I, all disputing of all things they know not', where the later text has 'And all disputing'; the three succeeding lines begin with 'And' and misled the printer. The punctuation follows Jonson's use of the metrical apostrophe, printing without elision 'he'is' (l. 25), 'You're' (l. 27), 'To'exhibite' (l. 40). On this system Jonson probably wrote in line 36 'We need no'interpreter, on, what of *Time*?' and in line 189 'What a confederacie of *Folly*'is here'. The tendency of the printer was either to elide a vowel or to leave out the accent.

The Folio text has a few touches of revision. In line 267 '*Times* corrupted parts' is an obvious correction of the Quarto's 'corrupted part'; and the stage-directions are corrected. In lines 261-3 the order of words is adjusted, but in lines 447-8 there is an addition, 'the whole Scene, being

chang'd to a Wood, out of which he'—i.e. Hippolytus—comes'. Inigo Jones produced the masque, and Jonson, except in this passage, has left out the description of the scenery.

The punctuation of the Folio shows a freer use of the note of exclamation, which is consistent with Jonson's usage, and it brackets line 494 appropriately.

TIME  
VINDICATED  
TO HIMSELFE,  
AND  
TO HIS HONORS.

In the presentation at COURT  
on *Twelfth night*.  
1622.

---

———*qui se mirantur, in illos*  
*Virus habet: nos hac nouimus esse nihil*

The title-page of the Quarto, 1622-3



TIME  
VINDICATED  
TO HIMSELFE,  
AND  
TO HIS HONORS.

In the presentation at COVRT  
*on Twelfth night.*

1623.

---

—*qui se mirantur, in illos*  
*Virus habe : nos hæc novimus esse nihil.*

---

TIME VINDICATED.

A Trumpet sounded.

FAME *entreteth, follow'd by the Curious, the Ey'd,*  
*the Ear'd, and the Nos'd.*

FAME. **G**ive eare, the worthy, heare what *Time* 5  
proclaimes.

EARES. What? what? Is't worth our eares?

EIES.

Or eyes?

NOSE.

Or noses?

For we are curious, *Fame* : indeed, the *Curious*.

Title-page. 1622 Q : 1623 F      2 A Trumpet . . . *entreteth,*] *The*  
*Court being seated, a Trumpet sounded, and Fame entered G*      5 *Time*  
Q : *Fame* F      6 Is't] I'st Q, F



- 10 E I E S. We come to spie.  
 E A R E S. And hearken.  
 N O S E. And smell out.  
 F A M E. More then you understand, my hot Inquisitors,  
 (Is it not so?)  
 N O S E. We cannot tell.  
 15 E I E S. It may be.  
 E A R E S. However, goe you on, let us alone.  
 E I E S. We may spie out, that, which you never meant.  
 N O S E. And nose the thing you sent not. First, whence  
 come you?  
 20 F A M E. I come from *Saturne*.  
 E A R E S. *Saturne*, what is he?  
 N O S E. Some Protestant I warrant you, a Time-server,  
 As *Fame* her selfe is.  
 F A M E. You are neere the right.  
 25 Indeed, he's *Time* it selfe, and his name K R O N O S.  
 N O S E. How! *Saturne*! *Chronos*! and the *Time* it selfe!  
 You're found: inough. A notable old *Pagan*!  
 E A R E S. One of their Gods, and eates up his owne  
 children.  
 N O S E. A Fencer, and do's travell with a sith  
 30 In stead of a long-sword.  
 E I E S. Hath beene oft call'd from it,  
 To be their Lord of misrule.  
 E A R E S. As *Cincinnatus*  
 Was, from the plough, to be *Dictator*.  
 35 E I E S. Yes.  
 We need no interpreter, on, what of *Time*?  
 F A M E. The *Time* hath sent me with my Trumpe to  
 summon  
 All sorts of persons worthy, to the view

13 then Q: than F Inquisitors,] Inquisitors. Q 14 Is it not  
 so? Q 15 NOSE] NOES F 18 meant] mean't Q, F 19  
 come Q: came F 25 he's Q: he is F KRONOS] Chronos W  
 26 Chronos!] Chronos, Q selfe!] selfe. Q 27 You're Q:  
 You're F A notable] Anotable F Pagan!] Pagan. Q 29  
 travell] traaille Q 30 In stead] in stead Q: 'Stead W 31  
 beene] bin Q 32 To] to Q their] theit F 34 Was, Q: Was F

Of some great spectacle he meanes, to night,  
To'exhibite, and with all solemnitie.

N O S E. O, we shall have his *Saturnalia*.

E I E S. His dayes of feast, and libertie agen.

E A R E S. Where men might doe, and talke all that they  
list.

E I E S. Slaves of their lords.

N O S E. The servants of their masters. 45

E A R E S. And subjects of their Sovereigne.

F A M E. Not so lavish.

E A R E S. It was a brave time, that !

E I E S. This will be better :

I spie it comming, peace. All the impostures, 50  
The prodigies, diseases, and distempers,  
The knaveries of the *Time*, we shall see all now.

E A R E S. And heare the passages, and severall humors  
Of men, as they are swayd by their affections :  
Some grumbling, and some mutining, some scoffing, 55  
Some pleas'd, some pyning, at all these we laughing.

N O S E. I have it here, here, strong, the sweat of it,  
And the confusion (which I love) I nose it,  
It tickles mee.

E I E S. My foure eies itch for it. 60

E A R E S. And my eares tingle, would it would come  
forth :

This roome will not receive it.

N O S E. That's the feare.

Enter C H R O N O - M A S T I X.

C H R O N. What ? what ? my friends, will not this roome  
receive ? 65

E I E S. That which the *Time* is presently to shew us.

C H R O. The *Time* ? Lo I the man, that hate the time,

39 meanes, Q : meanes F 40 To'exhibite, Q : T'exhibite ; F  
45 masters.] masters ! F 48 time.] time Q, F that !] that. Q  
49 better :] better. Q 50 peace. All] peace, all Q 57 sweat]  
scent W. conj. 62, 65 receive] receaue Q 67 time.] time Q, F

- That is, that love it not ; and (though in ryme,  
 I here doe speake it) with this whipp you see,  
 70 Doe lash the *Time*, and am my selfe lash-free.  
 F A M E. Who's this ?  
 E A R E S. 'Tis *Chronomastix*, the brave *Satyre*,  
 N O S E. The gentleman-like *Satyre*, cares for nobody,  
 His fore-head tip't with bayes, doe you not know him ?  
 75 E I E S. Yes, *Fame* must know him, all the Town ad-  
 mires him.  
 C H R O. If you would see *Time* quake and shake, but  
 name us,  
 It is for that, we're both belov'd, and famous.  
 E I E S. We know, Sir. But the *Time*'s now come about.  
 E A R E S. And promiseth all libertie.  
 80 N O S E. Nay, licence.  
 E I E S. We shall doe what we list.  
 E A R E S. Talke what we list.  
 N O S E. And censure whom we list, and how we list.  
 C H R O. Then I will looke on *Time*, and love the same,  
 85 And drop my whip : who's this ! my Mistris ! *Fame* !  
 The lady whom I honour, and adore !  
 What lucke had I not to see her before !  
 Pardon me, Madam, more then most accurst,  
 That did not spie your Ladiship at first,  
 90 To'have giv'n the stoop, and to salute the skirts  
 Of her, to whom all Ladies else are flirts !  
 It is for you, I revell so in rime,  
 Deare Mistris, not for hope I have the *Time*  
 Will grow the better by it. To serve *Fame*  
 95 Is all my end, and get my selfe a name.  
 F A M E. Away, I know thee not, wretched Impostor,  
 Creature of glory, Mountebanke of witte,  
 Selfe-loving Braggart, *Fame* doth sound no trumpet

72. 73 *Satyre*] *Satyre* Q 73 nobody] no body F 75 Yes,]  
 Yes Q, F 77 we're Q : we are F 78 Sir. But] Sir : but  
 Q *Time*'s] *Time*'s Q, F 80 Nay,] Nay Q, F 86  
 honour] honor Q 88 then Q : than F 90 To'have] To'have  
 Q : T'have F 96 Away,] Away Q

To such vaine, empty fooles : 'Tis Infamy  
 Thou serv'st, and follow'st, scorne of all the *Muses*, 100  
 Goe revell with thine ignorant admirers,  
 Let worthy names alone.

C H R O. O, you the *Curious*,  
 Breath you to see a passage so injurious,  
 Done with despight, and carried with such tumor 105  
 'Gainst me, that am so much the friend of rumor ?  
 (I would say *Fame* ?) whose *Muse* hath rid in rapture  
 On a soft ambling verse to every capture,  
 From the strong guard, to the weake childe that reades me,  
 And wonder both of him that loves, or dread's me ! 110  
 Who with the lash of my immortall pen  
 Have scourg'd all sorts of vices, and of men !  
 Am I rewarded, thus ? have I, I say,  
 From *Envies* selfe torne praise, and bayes away,  
 With which my glorious front, and word at large, 115  
 Triumphs in print at my admirers charge.

E A R E S. Rare ! how he talkes in verse, just as he writes !

C H R O. When have I walk't the streets, but happy he  
 That had the finger first to point at mee,  
 Prentice, or Journeyman ! The shop doth know it ! 120  
 The unletter'd Clarke ! *major* and *minor* Poet !  
 The Sempster hath sate still as I pass'd by,  
 And dropt her needle ! Fish-wives staid their cry !  
 The Boy with buttons, and the Basket wench,  
 To vent their wares, into my workes do trench ! 125  
 A pudding-wife, that would despise the Times,  
 Hath utter'd frequent pen'worths, through my rimes,  
 And, with them, div'd into the Chamber-maid,  
 And she unto her Lady hath convay'd  
 The season'd morsels, who hath sent me pensions, 130  
 To cherish, and to heighten my inventions.

99 Infamy] infamy Q      106 friend] freind Q      123 cry !] cry ?  
 F      124 wench.] wench Q : wench ! F      125 wares, Q : wares F  
 126 -wife, Q : -wife F      127 utter'd] vttered' Q

Well, *Fame* shall know it yet, I have my faction,  
 And friends about me, though it please detraction  
 To doe me this affront. Come forth that love me,  
 135 And now, or never, spight of *Fame*, approve me.

*At this the Mutes come in.*

### THE ANTIMASQUERS.

FAME. How now! what's here? Is hell broke loose?  
 EIES. You'll see  
 140 That he ha's favourers, *Fame*, and great ones too.  
 That unctuous Bounty, is the Bosse of *Belinsgate*,  
 EARES. Who feasts his *Muse* with claret wine, and  
 oysters,  
 NOSE. Growes big with *Satyre*,  
 EARES. Goes as long as an Elephant:  
 145 EIES. She labours, and lies in of his inventions,  
 NOSE. Ha's a male-*poem* in her belly now,  
 Big as a colt,  
 EARES. That kicks at *Time* already,  
 EIES. And is no sooner foald, but will neigh sulphure:  
 150 FAME. The next?  
 EARES. A *quondam* Justice, that of late  
 Hath beene discarded out o'the pack o'the peace,  
 For some lewd levitie he holds *in capite*,  
 But constantly loves him. In dayes of yore,  
 155 He us'd to give the charge out of his *poems*,  
 He carries him about him, in his pocket,  
 As *Philip's* Sonne did *Homer*, in a casket,  
 And cries, O happy Man, to the wrong party,  
 Meaning the *Poet*, where he meant the subject:  
 160 FAME. What are this paire?  
 EIES. The ragged rascalls?  
 FAME. Yes.

133 friends] freinds Q detraction] detraction, F 136-7 At...  
 ANTIMASQUERS] Enter the Mutes for the Antimasque. G 139 see]  
 see. Q, F 143 *Satyre*,] *Satyr*, Q: *Satyre*; F 152 beene] bin Q  
 out o'] out'o Q 153 in] in Q, F

E I E S. Meere rogues, you'd thinke them rogues, but  
they are friends,

One is his Printer in disguise, and keeps  
His presse in a hollow tree, where to conceale him, 165  
He workes by glow-worme light, the Moone's too open.  
The other zealous ragge is the Compositor,  
Who in an angle, where the ants inhabite,  
(The *emblem's* of his labours) will sit curl'd  
Whole dayes, and nights, and worke his eyes out for him. 170

N O S E. Strange arguments of love ! There is a Schoole-  
master

Is turning all his workes too, into *Latine*,  
To pure *Satyricke Latine* ; makes his Boyes  
To learne him ; calls him the times *Juvenal* ;  
Hangs all his Schoole with his sharpe sentences ; 175  
And o're the Execution place hath painted  
*Time* whipt, for terror to the Infantry.

E I E S. This Man of warre, i' the rere, he is both Trumpet  
And Champion to his *Muse*.

E A R E S. For the whole City. 180

N O S E. H'as him by roat, recites him at the tables,  
Where he doth governe ; sweares him into name,  
Upon his word, and sword, for the sole youth  
Dares make profession of *Poetick* truth,  
Now militant amongst us : To th'incredulous, 185  
That dagger is an article he uses,  
To rivet his respect into their pates,  
And make them faithful. *Fame*, you'l find you've  
wrongd him.

F A M E. What a confederacie of *Folly* is here !

*They all daunce but Fame, and make the first Antimasque, 190  
in which they adore, and carry forth the Satyre, and the Curious  
come up agen.*

163 you'd] you'world Q them] 'em Q 169 emblem's] Emblem's Q  
173 *Satyricke*] *Satyricke* Q 178 warre,] warre Q he] He Q, F 182  
governe :] gouvern, Q 185 us:] vs. Q 188 faithful.] faithful, Q  
you've] you'haue Q: you've F 189 *Folly*] *folly's* W here!]  
here. Q 190 daunce] daunc e F 191 in which] In which Q, F  
191-2 the Satyre . . . agen] *Chrono-* mastix. | After which, the Curious  
come up again to Fame G.

- E I E S. Now, *Fame*, how like you this ?  
 E A R E S. This falls upon you  
 195 For your neglect.  
 N O S E. He scornes you, and defies you,  
 H'as got a *Fame* on's owne, as well as a Faction.  
 E I E S. And these will deifie him, to despite you.  
 F A M E. I envie not the *Ἀποθέωσις*.  
 200 'Twill prove but deifying of a Pompion.  
 N O S E. Well, what is that the *Time* will now exhibite ?  
 E I E S. What gambols ? what devises ? what new  
 sports ?  
 E A R E S. You promis'd us, we should have any thing.  
 N O S E. That *Time* would give us all we could imagine.  
 205 F A M E. You might imagine so, I never promis'd it.  
 E I E S. Pox, then 'tis nothing. I had now a fancie  
 We might have talk'd o'the King.  
 E A R E S. Or State.  
 N O S E. Or all the World.  
 210 E I E S. Censur'd the Counsell, ere they censure us.  
 E A R E S. We doe it in *Pauls*.  
 N O S E. Yes, and in all the tavernes !  
 F A M E. A comely licence. They that censure those  
 They ought to reverence, meet they that old curse,  
 215 To beg their bread, and feele eternall Winter.  
 Ther(e)'s difference 'twixt liberty, and licence.  
 N O S E. Why, if it be not that, let it be this then  
 (For since you grant us freedome, we will hold it,)  
 Let's have the giddy world turn'd the heeles upward,  
 220 And sing a rare blacke *Sanctus*, on his head,  
 Of all things out of order.  
 E I E S. No, the Man  
 I'the Moone daunce a *Corranto*, his bush  
 At's backe, a fire ; and his dogge piping *Lachrimæ*.  
 225 E A R E S. Or let's have all the people in an uprore,  
 None knowing, why, or to what end : and in

193 Now,] Now Q, F

199 Ἀποθέωσις] Ἀποθέωσις Q

208

EARES] EARSE Q

210 ere] e're Q, F

212 tavernes!] tauernes. Q

217 Why,] Why Q, F

The midd'st of all, start up an old mad woman  
Preaching of patience.

N O S E. No, no, I'd ha' this.

E I E S. What? 230

F A M E. Anything.

N O S E. That could be monstrous :  
Enough, I meane. A *Babel* of wild humours.

E A R E S. I, all disputing of all things they know not,

E I E S. And talking of all men they never heard of, 235

E A R E S. And all together by the eares o' the sudden,

E I E S. And, when the matter is at hottest, then  
All fall asleepe.

F A M E. Agree among your selves,  
And what it is you'd have, I'll answer you. 240

E I E S. O, that we shall never doe.

E A R E S. No, never agree.

N O S E. Not upon what. Something that is unlawfull.

E A R E S. I, or unreasonable.

E I E S. Or impossible. 245

N O S E. Let 't be uncivill enough, you hit us right.

E A R E S. And a great noyse.

E I E S. To little, or no purpose.

N O S E. And if there be some mischief, 'twill become it.

E I E S. But see, there be no cause, as you will answer it. 250

F A M E. These are meere Monsters.

N O S E. I, all the better.

F A M E. You doe abuse the *Time*. These are fit free-  
domes

For lawlesse Prentices, on a Shrove tuesday,  
When they compell the *Time* to serve their riot : 255

For drunken Wakes, and strutting Beare-baytings,  
That savour only of their owne abuses.

E I E S. Why, if not those, then something to make sport.

229 this.] this, Q 234 I, Q: And F (picked up from the ' And '  
of ll. 235-7) 238 asleepe] a sleepe Q 240 you'd] you'd Q  
244 EARES.] EARES Q 245 EIES.] EIES Q 253 Time. These]  
Time, these Q 254 Shrove tuesday] Shrouetuesday Q: Shrove-  
tuesday F 255 riot: Q: riot. F 257 savour] sauror Q



E A R E S. Wee only hunt for novelty, not truth.

260 F A M E. I'll fit you, though the *Time* faintly permit it.

*The second Antimasque of Tumblers, and Jugglers, brought in by the Cat and fiddle, who make sport with the Curious, and drive them away.*

F A M E. Why, now they are kindly us'd, like such spectators,

265 That know not what they would have. Commonly,  
The curious are ill-natur'd, and like flies,  
Seeke *Times* corrupted parts to blow upon :  
But may the sound ones live with fame, and honour,  
Free from the molestation of these Insects :  
270 Who being fled, *Fame* now pursues her errand.

#### Loud M V S I Q U E.

*To which the whole Scene opens, where Saturne sitting with Venus is discover'd above, and certaine Votaries comming forth below, which are the Chorus.*

275 F A M E. For you, great King, to whom the *Time* doth owe

All his respects, and reverence, behold  
How *Saturne*, urged at request of *Love*,  
Prepares the object to the place to night.  
Within yond' darknesse, *Venus* hath found out

280 That *Hecate* (as she is Queene of shades)  
Keepes certaine glories of the *Time* obscur'd,  
There, for her selfe alone to gaze upon,  
As she did once the faire *Endimion*.

These, *Time* hath promis'd at *Loves* suit to free,  
285 As being fitter to adorne the age,  
By you restor'd on earth, most like his owne :  
And fill this world of beautie here, your Court.

261-3 Jugglers, . . . away.] Jugglers, who abuse the Curious, and drive them away : led in by the Cat and fiddle. Q 264 Why,] Why Q, F  
266 ill-natur'd] ill natur'd Q, F 267 parts] part Q 270  
pursues] pursues Q 283 Endimion] Endymion W

To which his bountie, see, how men prepare  
To fit their votes below, and thronging come  
With longing passion to enjoy th'effect !  
Harke, it is *Love* begins to *Time*. Expect. 290

V E N U S.

*Beside, that it is done for Love,  
It is a worke, great Time, will prove  
Thy honour, as mens hopes above.* 295

S A T U R N E.

*If Love be pleased, so am I :  
For Time could never yet deny  
What Love did aske, if Love knew why.*

V O T A R I E S.

*Shee knew, and hath exprest it now.  
And so doth every publike vow  
That heard her why, and waites thy how.* 300

S A T U R N E.

*You shall not long expect ; with ease  
The things come forth, are borne to please :  
Looke, have you seene such lights as these ?* 305

The *Masquers* are discovered, and that, which obscur'd  
them, vanisheth.

V O T A R I E S.

*These, these must sure some wonders bee !* 310

C H O R U S.

*O, what a glory 'tis to see  
Mens wishes, Time, and Love agree ! {A Pause.*

291 *Music.* add G 292 VENUS] VENVS Q: VENUS F 295  
honour] honor Q 301 now.] now, Q 305 expect ; Q: expect :  
F 306 please] please F 308 that, Q: that F 311 these]  
These Q 314 Time...Love] Time...Lowe Q agree ! Q: agree F  
Pause.] pause. Q: Pause F

315 There SATVRNE and VENVS passe away,  
and the Masquers descend.

## CHORUS.

What griefe, or envie had it beene,  
That these, and such had not beene seene,  
320 But still obscur'd in shade !  
Who are the glories of the Time,  
Of youth, and feature too, the prime,  
And for the light were made !

## VOTARIES.

325 1 Their very number, how it takes !  
2 What harmony their presence makes !  
3 How they inflame the place !

## CHORVS.

Now they are neerer seene, and viewd;  
330 For whom could Love have better su'd ?  
Or Time have done the grace ?

Here, to a loud Musique, they march into their figure, and  
daunce their ENT R Y, or first DAV N C E.

After which.

335 VENUS.

The night could not these glories misse,  
Good Time, I hope, is ta'ne with this.

## SATVRNE.

If Time were not, I'am sure Love is.  
340 Betweene us it shall be no strife :  
For now 'tis Love, gives Time his life.

316 descend] descend Q      319 beene] bin Q      320 But] but Q  
321 Time] Time Q      323 made !] made ? Q      330 Love] Love Q  
331 Or Time] or Time Q      332 Here, to] Here to Q: Hereto F  
figure,] figure. F      334 After which. italic type in Q, F      337  
Time] Time Q (so 339, 341, 343, 375, 394)      339 Love] Love Q (so  
341, 343, 354, 377, 385)

VOTARIES.

*Let Time then so with Love conspire,  
As straight be sent into the court  
A little Cupid, arm'd with fire,* 345  
*Attended by a jocund Sport,  
To breed delight, and a desire  
Of being delighted, in the nobler sort.*

SATURNE.

*The wish is crown'd, as soone as made.* 350

VOTARIES.

*And CVPID conquers, ere he doth invade.  
His victories of lightest trouble prove.  
For there is never labour, where is Love.*

Then, follows the maine *DAVNCE*, which done, 355  
*CVPID*, with the *SPORT*, goes out.

CUPID. {To the Masquers.

*Take breath awhile, young Blouds, to bring  
Your forces up, whilst we goe sing  
Fresh charges, to the Beauties here.* 360

SPORT.

*Or, if they charge you, doe not feare,  
Though they be better arm'd then you :  
It is but standing the first view,  
And then they yeeld.* 365

CUPID.

*Or quit the field.*

SPORT.

*Nay, that they'l never doe.  
They'l rather fall upon the place,  
Then suffer such disgrace.* 370

344 *As*] as Q, F *straight*] *strait* Q 346 *Sport*] *Sport* Q (so 377,  
405) 348 *Of*] of Q, F *delighted,*] *delighted* Q 352 *ere*] *e're*  
Q, F 356 *goes out*] *i.e., at l. 444: comes forward* G 358 *young*]  
*yong* Q

*You are but Men at best, they say,  
And they from those ne're ran away.*

{Pause.

C U [I] P I D.

{To the King.

375

*You, Sir, that are the Lord of Time,  
Receive it not as any crime  
'Gainst Majesty, that Love and Sport  
To night have entred in your Court.*

S P O R T.

380

*Sir, doubt him more of some surprise  
Vpon your selfe. He hath his eyes.  
You are the noblest object here,  
And 'tis for you alone I feare :*

385

*For here are Ladyes, that would give  
A brave reward, to make Love live  
Well, all his life, for such a draught.  
And therefore, looke to every shaft,  
The Wag's a Deacon in his craft.*

{Pause.

C U P I D.

{To the Lords.

390

*My Lords, the Honors of the Crowne,  
Put off your sowrenesse, doe not frowne,  
Bid cares depart, and businesse hence :  
A little, for the Time dispence.*

S P O R T.

395

*Trust nothing that the Boy lets fall,  
My Lords, he hath plots upon you all.  
A Pensioner unto your wives,  
To keepe you in uxorious gives,  
And so your sense to fascinate,*

400

*To make you quit all thought of state,  
His amorous questions to debate.  
But, heare his Logicke, he will prove  
There is no businesse, but to be in love.*

CUPID.

*The words of Sport, my Lords, and course.* 405  
 {Pause. *Your Ladyes yet, will not thinke worse {To the Ladies.*  
*Of Love for this : they shall command*  
*My Bow, my Quiver, and my Hand.*

SPORT.

*What, here to stand* 410  
*And kill the Flies ?*  
*Alas, thy service they despise.*  
*One Beauty here, hath, in her eyes,*  
*More shafts then from thy bow e're flew,*  
*Or that poore quiver knew.* 415  
*These Dames,*  
*They need not Love's, they'have Natures flames.*

CUPID.

*I see the Beauty, that you so report.*

SPORT.

*Cupid, you must not point in Court,* 420  
*Where live so many of a sort.*  
*Of Harmony these learn'd their speech,*  
*The Graces did them footing teach,*  
*And, at the old Idalian bralls,* 425  
*They daunc'd your Mother downe. Shee calls.*

CUPID.

*Arme, arme then all.*

SPORT.

*Young blouds, come on,* 430  
*And charge : Let every man take one.*

406 Pause.] Pause Q 407 Love] loue Q this : they] this,, They Q  
 411 And] and Q, F 413 hath,] hath Q, F 414 e're] ere Q 416  
 Dames,] Dames Q 417 they'have] they'haue Q : they have F 419  
 the] that Q 423 Harmony] Harmony Q 424 Graces] Graces Q  
 426 downe. Shee] downe, shee Q 430 blouds,] Bloods Q : blouds F

CUPID.

*And try his fate.*

SPORT.

435

*These are faire warres,  
And will be carried without scarres.*

CUPID.

*A joyning, but of feet, and hands,  
Is all the Time, and Love commands.*

440

SPORT.

*Or if you doe their gloves off-strip,  
Or taste the Nectar of the lip :  
See, so you temper your desires,  
For kisses, that yee sucke not fires.*

445 The *REVELS* follow, which ended, the *CHORVS*  
appeare agen, and *DIANA* descends to *HIPPOLITUS*,  
the whole Scene being chang'd to a Wood, out of which he  
comes.

CHORUS.

450

*The Courtly strife is done, it should appeare,  
Betweene the Youths, and Beauties of the yeare,  
Wee hope that now these lights will know their spheare,  
And strive hereafter to shine ever here :  
Like brightest Planets, still to move  
In th'eye of Time, and orbes of Love.*

455

DIANA.

*Hippolitus, Hippolitus.*

HIPPOLITUS.

Diana ?

435 *warres*, Q : *warres*. F 438 *hands*, Q : *hands*. F 439  
Time . . . Love] *Time* . . . *Loue* Q (so 455, 468) 441 *off-strip*,  
*off strip* Q : *off-strip*. F 446 *HIPPOLITVS*. Q 447-8  
the whole . . . comes not in Q 457 *Hippolitus, Hippolitus*] *Hip-*  
*politus, Hippolitus* Q 459 *Diana*] *Diana* Q

D I A N A.

460

*Shee.*

*Be ready you, or Cephalus,  
To waite on me.*

H I P P O L I T U S.

*Wee ever be.*

465

D I A N A.

*Your Goddesse hath beene wrong'd to night,  
By Loves report unto the Time.*

H I P P O L I T U S.

*The injury, it selfe will right,  
Which only Fame hath made a crime.*

470

*For Time is wise,  
And hath his eares as perfect as his eyes.*

S A T U R N E.

*Who's that descends ? Diana ?*

475

V O T A R I E S.

*Yes.*

V E N U S.

*Bylike her troope shee hath begun to misse.*

S A T U R N E.

480

*Let's meet, and question what her errand is.*

H I P P O L I T U S.

*Shee will prevent thee, Saturne, not t(o)'excuse  
Her-selfe unto thee, rather to complaine  
That thou and Venus both should so abuse  
The name of Dian, as to entertaine*

485

462 *Be ready*] *Beready* F    *Cephalus*] *CEPHALVS* Q    467 *beene*] *bin* Q  
470 *injury*] *iniury* Q    *right*] *right* Q    471 *Fame*] *Fame* Q  
472 *Time*] *Time* Q    479 *Bylike*] *By like* Q, F



490 *A thought, that she had purpose to defraud  
The Time, of any glories that were his :  
To doe Time honour rather, and applaud  
His worth, hath beene her study.*

D I A N A.

*And it is.*  
*I call'd these Youths forth, in their bloud, and prime  
(Out of the honour, that I bore their parts)  
495 To make them fitter so to serve the Time  
By labour, riding, and those ancient arts,  
That first enabled men unto the warres,  
And furnish'd Heaven with so many Starres :*

H I P P O L I T V S.

500 *As Perseus, Castor, Pollux, and the rest,  
Who were of Hunters first, of Men the best ;  
Whose shades doe yet remaine within yond' groves,  
Themselves there sporting with their nobler loves :*

D I A N A.

505 *And so may these doe, if the Time give leave.*

S A T U R N E.

*Chast Dians purpose we doe now conceive,  
And yeeld thereto.*

V E N V S.

510 *And so doth Love.*

V O T A R I E S.

*All Votes doe in one circle move.*

C H O R V S.

*Turne Hunters then,  
agen.*

515

*Hunting it is the noblest exercise,  
Makes men laborious, active, wise,*

488, 489 Time] Time Q (so 495, 505) 490 beene] bin Q 493  
Youths] youth's Q: Youth's F prime] prime, Q 494 (Out . . . parts)]  
Out . . . parts; Q honour] honor Q 507 conceive] conceaue Q

*Brings health, and doth the spirits delight,  
It help's the hearing, and the sight :  
It teacheth arts that never slip* 520  
*The memory, good horsmanship,  
Search, sharpnesse, courage, and defence,  
And chaseth all ill habits thence.  
Turne Hunters then,  
agen,* 525  
*But not of Men.  
Follow his ample,  
And just example,  
That hates all chace of malice, and of bloud :  
And studies only wayes of good,* 530  
*To keepe soft Peace in breath.  
Man should not hunt Mankind to death,  
But strike the enemies of Man ;  
Kill vices if you can :  
They are your wildest beasts.* 535  
*And when they thickest fall, you make the Gods true  
feasts.*

The End.

526 *Men* Q : *men* F      527 *ample*, Q : *ample*; F      532 *Mankind*]  
*Mankiud* Q      536 *feasts.*] *feasts* : Q



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NEPTUNE'S TRIUMPH FOR  
THE RETURN OF ALBION

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## THE TEXT

After the popular relief and excitement when Prince Charles returned to England on 5 October, 1623, without a Spanish bride, Jonson wrote *Neptune's Triumph for the Return of Albion*. He expected the masque to be performed on Twelfth night 1624; the Quarto title-page actually says that it was so 'celebrated'. But the masque was postponed because of trouble over precedence between the French and Spanish ambassadors, and Middleton's *More Dissemblers beside Women* was played in its place, 'the prince only being there'.<sup>1</sup> The masque in its original form thus lost all point and had to be abandoned. But Jonson remodelled it in the following year when the engagement of Charles to Henrietta Maria was announced, and called the new version *The Fortunate Isles and their Union*, cautiously stating on the title-page that it was 'designed' for performance on Twelfth night, 1625.

The collation of the Quarto of *Neptune's Triumph* is—A 1 recto, the title-page, with the verso blank; A<sup>4</sup>, B<sup>4</sup>, C<sup>3</sup>, the text. The running title is 'NEPTVNES TRIVMPH'. Two copies have been collated, the British Museum and the Bodleian copies. The former is imperfect: A 2 and A 3, containing the text up to line 113, are missing. Four corrections were made in the text during the printing:—

<i>Museum copy</i>	<i>Bodleian copy</i>
C 1 <sup>r</sup> , l. 435 SAKON	SARON
C 2 <sup>v</sup> , l. 527 sayles	hayles
C 3, l. 532 <i>A blank line.</i>	Then
l. 544 SAROV	SARON

The Masque was printed for the second time in the Folio of 1640 in the Masque section on signatures P 1-4, Q 1 to 3 recto, pages 105-17. The Folio omitted the side-notes of the Quarto, but otherwise it is a careful reprint even in such points as spelling, punctuation, and the use of capitals.

<sup>1</sup> Herbert's Office-book quoted in the Variorum Shakespeare, vol. iii, p. 227.

The Folio corrected two errors of the Quarto, printing 'the pasture's greene,' for 'the pasture greene' in line 468, and 'With something new' for 'which something new' in line 509, this last being a confusion of the abbreviations 'W<sup>th</sup>' and 'W<sup>ch</sup>'. Both texts give 'Delus' for 'Delos' in line 180. The Folio has three errors: 'feast, the solemnitie' for 'feast, and solemnitie' in line 25, 'longing' for 'longings' in line 378, and 'feasts' in line 460. In line 469 it reads 'Yet no pathes are seene' for 'yet no path is seene' of the Quarto: this was perhaps a correction, for it is found in the corresponding passage of *The Fortunate Isles*, line 583, in both texts, Quarto and Folio.

Our text is based upon the Quarto. In the copies we have collated the marginal notes have unfortunately been cropped by the binder.

# NEPTVNES TRIVMPH

for  
the retorne  
of  
*ALBION*,  
celebrated in a  
Masque  
at the Court on the Twelfth night  
1623.

---

*Omnis & ad reducem iam litat ara Deum.*  
Mart. lib. viii. Epig. xiv.

The title-page of the Quarto, 1623-4





NEPTUNES  
TRIUMPH

FOR  
THE RETVRNE  
OF  
*ALBION.*

CELEBRATED IN A  
Masque

At the Court on the Twelfth  
night. 1624

---

*Omnis & ad reducem jam litat ara Deum.*

Mart. lib. viii. Epig. xiv.

---

*NEPTVNES TRIVMPH.*

**H**Is Mat<sup>tie</sup> being set, and the loude Musique ceasing. All,  
that is discouered of a *Scene*, are two erected Pillars,  
dedicated to *Neptune*, with this inscription vpon the one,

(a) In the  
m⟨o⟩neys of  
*Vespassian*  
and *Adrian*,  
w⟨e⟩ find this  
put fo⟨r⟩  
NEPTVNO  
REDVCI,  
vnd⟨er⟩ *Nep-*  
*tunalia*, *F⟨e-⟩*  
*riæ*. vi. NEP.  
*dicatæ*.

(b) That is,  
S⟨e⟩cundo  
IOV⟨I.⟩ for so  
*Neptune* ⟨is⟩  
cald by Sta-  
tiu⟨s⟩ in  
*Achil*⟨l⟩eid. I.  
*Secundus*  
IVPITER,  
*De⟨x⟩iramq;*  
*secund⟨i,⟩*  
*Quod superest,*  
*complexa*  
*Iouis⟨,⟩* as  
PLVTO is  
cald  
IVPITER  
*tertiu⟨s.⟩*

(a) NEP. RED.

5 on the other,

(b) SEC. IOV.

The *POET* entring on the *STAGE*, to disperse the Argument,  
is cald to by the *Master-Cooke*.

COOKE.

Doe you heare, you, Creature of diligence, and businesse !  
what is the affaire, that you plucke for so, vnder your  
cloake ?

POET.

Nothing, but what I colour for, I assure you ; and may  
encounter with, I hope, if *Luck* fauour me, the Gamsters  
Goddesse.

COOKE.

You are a *Votary* of hers, it seemes by your language.  
What went you vpon ? may a man aske you ?

20

POET.

Certainties, indeed, Sir, and very good ones ; the pre-  
sentation of a *Masque* ; you'll see't, anone.

COOKE.

Sir, this is my roome, and region too, the banquetting-  
25 house! And in matter of feast, and solemnity, nothing  
is to be presented here, but with my acquaintance, and  
allowance to it.

POET.

You are not his Maiesties *Confectioner* ? Are you ?

30

COOKE.

No, but one that has as good title to the roome, his  
*Master-Cooke*. What are you, Sir ?

POET.

The most vnprofitable of his seruants, I, Sir, the *Poet*. A

4 (a) NEP. Q: NEP. F, omitting note 6 (b) SEC. Q: SEC. F,  
omitting note 7, 8 *Italic in F* 21 indeed,] indeed Q, F 22 *Masque*]  
*Masque* Q 25 and] the F

kind of a *Christmas* Engine ; one, that is vsed, at least once 35  
a yeare, for a trifling instrument, of wit, or so.

COOKE.

Were you euer a *Cooke* ?

POET.

A *Cooke* ? no surely.

40

COOKE.

Then you can be no good *Poet* : for a good *Poet* differs  
nothing at all from a *Master-Cooke*. (c) Eithers Art is the  
wisdom of the Mind. (c) Vid.  
Athenæ.  
Deipnosop.  
lib. i ex  
Euphr.  
Comico.

POET.

45

As how, Sir ?

COOKE.

Expect. I am by my place, to know how to please the  
palates of the ghests ; so, you, are to know the palate  
of the times : study the seuerall tast, what euery Nation, 50  
the *Spaniard*, the *Dutch*, the *French*, the *Walloun*, the  
*Neapolitan*, the *Brit[t]an*, the *Sicilian*, can expect from you.

POET.

That were a heauy and hard taske, to satisfie *Expectation*,  
who is so seuer an exactresse of duties ; euer a tyrannous 55  
mistresse : and most times a pressing enemie.

COOKE.

She is a powerfull great Lady, Sir, at all times, and must  
be satisfied : So must her sister, Madam *Curiositie*, who  
hath as daintie a palate as she, and these will expect. 60

POET.

But, what if they expect more then they vnderstand ?

COOKE.

That's all one, M<sup>r</sup>. *Poet*, you are bound to satisfie them.

35 Engine:] Engine ? Q. F  
note 49 ghests] guests F 43 (c) Eithers Q : Eithers F, omitting  
she. Q 64 Poet,] Poet. F palate] palates W 60 she,]

- 65 For, there is a palate of the Vnderstanding, as well as of the Senses. The Taste is taken with good relishes, the Sight with faire objects, the Hearing with delicate sounds, the Smelling with pure sents, the Feeling with soft and plump bodies, but the Vnderstanding with all these: for all  
70 which you must begin at the Kitchin. There, the *Art* of *Poetry* was learnd, and found out, or no where: and the same day, with the *Art* of *Cookery*.

## P O E T.

- I should haue giu'n it rather to the Cellar, if my suffrage  
75 had bin askt.

## C O O K E.

(<sup>d</sup>) *Vid. Rabl.*  
*lib.* 5.

- O, you are for the (<sup>d</sup>) *Oracle* of the *Bottle*, I see; Hogs-head *Trismegistus*: He is your *Pegasus*. Thence flowes the spring of your *Muses*, from that *hoofe*.  
80 Seduced *Poet*, I doe say to thee,—  
A Boyler, Range, and Dresser were the fountaines  
Of all the knowledge, in the *Vniuerse*,  
And that's the Kitchin. Where, a *Master-Cooke* —  
Thou do'st not know the man! nor canst thou know him!  
85 Til thou hast seru'd some yeares in that deep school,  
That's both the Nource, and Mother of the *Arts*,  
And hear'st him read, interpret, and demonstrate.  
A *Master-Cooke*! why, he is the man of men,  
For a Professor! He designes, he drawes,  
90 He paints, he carues, he builds, he fortifies,  
Makes *Citadels* of curious foule, and fish,  
Some he dry-ditches, some motes round with broths;  
Mounts marrow-bones; cuts fifty-angled custards;  
Reares bulwarke pies; and, for his outer workes,  
95 He raiseth ramparts of immortall crust;  
And teacheth all the *tacticks* at one dinner:  
What rankes, what files, to put his dishes in;

77-113 Cf. *Staple of News*, iv. ii. 7-40      77 (<sup>d</sup>) *Oracle* Q: *Oracle*  
F, omitting note      83 Where,] What! G      -Cooke—] -Cooke! Q, F  
90 fortifies F: fortifies Q      97 in ;] in Q, F

The whole *Art Militarie* ! Then he knowes  
 The influence of the starres, vpon his meates ;  
 And all their seasons, tempers, qualities, 100  
 And so, to fit his relishes, and sauces !  
 He'has *Nature* in a pot ! 'boue all the *Chemists*,  
 Or bare-breechd brethren of the *Rosie-Crosse* !  
 He is an *Architect*, an *Inginer*,  
 A *Souldier*, a *Physitian*, a *Philosopher*, 105  
 A generall *Mathematician* !

P O E T.

It is granted.

C O O K E.

And, that you may not doubt him for a *Poet*, 110

P O E T.

This Fury shewes, if there were nothing else.  
 And 'tis diuine !

C O O K E.

Then, Brother *Poet*, 115

P O E T.

Brother.

C O O K E.

I haue a suite.

P O E T.

120

What is it ?

C O O K E.

Your deuise.

P O E T.

As you came in vpon me, I was then 125  
 Offring the argument, and this it is.

C O O K E.

Silence.

## P O E T.

- 130 The mightie *Neptune*, mightie in his styles,  
 And large command of waters, and of Isles,  
 Not, as the *Lord and Soueraigne of the Seas*,  
 But, *Chiefe in the art of riding*, late did please  
 To send his *Albion* forth, the most his owne,  
 135 Vpon discouery, to themselues best knowne,  
 Through *Celtiberia*; and, to assist his course,  
 Gaue him his powerfull <sup>(e)</sup> M A N A G E R of *Horse*,  
 With diuine *Proteus*, Father of disguise,  
 To waite vpon them with his counsels wise,  
 In all extremes. His great commands being done,  
 And he desirous to review his *Sonne*,  
 He doth dispatch a floting Ile, from hence,  
 Vnto the *Hesperian* shores, to waft him thence.  
 Where, what the arts were, vsde to make him stay,  
 145 And how the *Syrens* woo'd him, by the way,  
 What Monsters he encountred on the coast,  
 How neare our generall Ioy was to be lost,  
 Is not our subiect now: though all these make  
 The present gladnesse greater, for their sake.  
 150 But what the triumphs are, the feast, the sport,  
 And proud solemnities of *Neptunes* Court,  
 Now he is safe, and *Fame's* not heard in vaine,  
 But we behold our happie pledge againe.  
 That with him, loyall H I P P I V S is returnd,  
 155 Who for it, vnder so much envie, burnd  
 With his owne brightnes, till her steru'd snakes saw  
 What *Neptune* did impose, to him was law.

## C O O K E.

But, why not this, till now?

## P O E T.

160

—It was not time,  
 To mixe this Musick with the vulgars chime.

129 P O E T.] [reads] add G  
 omitting note

137 <sup>(e)</sup> M A N A G E R Q : M A N A G E R F,  
 152 *Fame's*] *Fame's* Q, F

<sup>(e)</sup> A power of  
 NEPTVNES  
 by which he is  
 cald *Hippius*  
 or *Damæus*,  
 and conferrd  
 on a person of  
 speciall  
 honour, in the  
*Allegory*, as by  
 office, *vid.*  
*infra*.

Stay, till th'abortiue, and extemporall dinne  
 Of balladry, were vnderstood a sinne,  
*Minerua* cry'd : that, what tumultuous verse, 165  
 Or prose could make, or steale, they might reherse,  
 And euery Songster had sung out his fit ;  
 That all the Countrey, and the Citie-wit,  
 Of bels, and bonfires, and good cheere was spent,  
 And *Neptunes Guard* had drunke al that they meant ; 170  
 That all the tales and stories now were old  
 Of the Sea-Monster *Archy*, or growne cold :  
 The *Muses* then might venter, vndeterr'd,  
 For they loue, then, to sing, when they are heard.

C O O K E. 175

I like it well, 'tis handsome : And I haue  
 Some thing wold fit this. How doe you present 'hem ?  
 In a fine Iland, say you ?

P O E T.

Yes, a (<sup>f</sup>) *Delos* : 180 (<sup>f</sup>) *Vid.*  
 Such, as when faire *Latona* fell in trauaile, *Lucian in*  
 Great *Neptune* made emergent. *Dialog. Irid.*  
*& Neptun.*

C O O K E.

I conceiue you.  
 I would haue had your Ile brought floting in, now, 185  
 In a braue broth, and of a sprightly greene,  
 Iust to the colour of the Sea ; and then,  
 Some twentie *Syrens*, singing in the kettel,  
 With an *Arion*, mounted on the backe  
 Of a growne Conger, but in such a posture, 190  
 As, all the world should take him for a Dolphin :  
 O, 'twould ha' made such musick ! Ha' you nothing,  
 But a bare Island ?

P O E T.

Yes, we haue a tree too, 195  
 Which we doe call the Tree of *Harmonie*,

176 And] and F 177 wold] would F 180 *Delos* W: (<sup>f</sup>) *Delus*  
 Q: *Delus* F, omitting note 185 now,] now Q, F



(g) *Vid. Strab. Geogr. lib. 15.* And is the same with (g) what we read, the *Sunne*  
 Brought forth in the *Indian Musicana* first,  
 And thus it growes. The goodly bole, being got  
 200 To certaine cubits height, from euery side  
 The boughes decline, which taking roote afresh,  
 Spring up new boles, & those spring new, & newer,  
 Till the whole tree become a *Porticus*,  
 Or arched Arbour, able to receiue  
 205 A numerous troupe, such as our *Albion*,  
 And the Companions of his iourney are.  
 And this they sit in.

C O O K E.

Your prime *Masquers* ?

210

P O E T.

Yes.

C O O K E.

But where's your *Antimasque* now, all this while ?  
 I hearken after them.

215

P O E T.

Faith, we haue none.

C O O K E.

None ?

P O E T.

220 None, I assure you, neither doe I thinke them  
 A worthy part of presentation,  
 Being things so *heterogene*, to all deuise,  
 Meere *By-workes*, and at best *Out-landish* nothings.

C O O K E.

225 O, you are all the heauen awrie, Sir !  
 For blood of *Poetry*, running in your veines,  
 Make not your selfe so ignorantly simple.  
 Bycause, Sir, you shall see I am a *Poet*,

197 (g) what Q: what F, omitting note Sunne Q: Sunne, F 199  
 bole] Bowl F3 207 in.] in Q 225 awrie, Sir!] awrie!  
 Sir. Q, F 228 Bycause,] Bycause Q: Because F

No lesse then *Cooke*, and that I find you want  
 A speciall seruice, here, an *Antimasque*, 230  
 Ile fit you with a dish out of the Kitchin,  
 Such, as I thinke, will take the present palates,  
 A *metaphoricall* dish ! And, do but marke,  
 How a good wit may iumpe with you. Are you ready, Child ?  
 (Had there bin Maske, or no Maske, I had made it.) 235  
 Child of the boyling house.

C H I L D.

Here, Father.

C O O K E.

Bring forth the pot. It is an *Olla Podrida*, 240  
 But I haue persons, to present the meates.

P O E T.

Persons !

C O O K E.

Such as doe relish nothing, but *di stato*, 245  
 (But in another fashion, then you dreame of)  
 Know all things the wrong way, talke of the affaires,  
 The clouds, the cortines, and the mysteries  
 That are afoot, and, from what hands they haue 'hem  
 (The master of the Elephant, or the Camels) 250  
 What correspondences are held ; the Posts  
 That go, & come, and know, almost, their minutes,  
 All but their businesse : Therein, they are fishes.  
 But ha' their garlick, as the *Prouerb* sayes,  
 They are our *Quest of enquiry*, after newes. 255

P O E T.

Together with their learned *Authors* ?

C H I L D.

Yes, Sir,

And of the *Epicæne* gender, Hees, and Shees : 260  
*Amphibion Archy* is the chiefe.

230 seruice,] service Q, F  
 237 CHILD] Boy G (et passim)

236 After 'house' Enter Boy. G  
 259 Yes,] Yes Q, F

COOKE.

Good boy !

The Child is learned too. Note but the Kitchin.

265 Haue you put him, into the pot, for Garlick ?

CHILD.

One in his coate, shall stinke as strong as he, Sir,  
And his friend *Giblets* with him.

COOKE.

270 They are two,  
That giue a part of the seasoning.

POET.

I conceiue

The way of your *Gally-mawfrey*.

275

COOKE.

You will like it,  
When they come powring out of the pot together.

CHILD.

O, if the pot had been big enough !

280

COOKE.

What then, Child ?

CHILD.

I had put in the Elephant, and one Camell,  
At least, for Biefe.

285

COOKE.

But, whom ha' you for Partrich ?

CHILD.

A brace of Dwarfes, and delicate plump birds !

COOKE.

290 And whom for Mutton, and Kid ?

273 conceiue] coneeive F      284 At] at Q, F      286 ha' you]  
ha' you put F3      Partrich] Partridge F

CHILD.

A fine lac'd Mutton,  
Or two ; and either has her frisking Husband :  
That reades her the *Corrantos*, euery weeke.  
Graue M<sup>r</sup>. *Ambler*, Newes-master of *Poules*,      295  
Supplies your Capon ; and growne Captaine *Buz*  
(His *Emissary*) vnderwrites for Turkey,  
A Gentleman of the *Forrest* presents Phesant,  
And a plump Poultrers wife, in *Graces* street,  
Playes Hen with egges i'the belly, or a Coney,      300  
Choose which you will.

COOKE.

But, where's the Bacon, *Thom* ?

CHILD.

*Hogrel* the Butcher, and the Sow his wife,      305  
Are both there.

COOKE.

It is well, goe, dish 'hem out.  
Are they well boyld ?

CHILD.      310

*Podrida !*

POET.

What's that ? rotten ?

COOKE.

O, that they must be. There's one maine ingredient      315  
We haue forgot, the *Artichoke*.

CHILD.

No, Sir.

I have a Fruicterer, with a cold red nose,  
Like a blue fig, performs it.      320

C O O K E.

The fruit lookes so.

Good child, goe poure 'hem out, shew their concoction.

They must be rotten boyld, the broth's the best on't,

325 And that's the Dance. The stage here is the Charger.

And, Brother *Poet*, though the serious partBe yours, yet, enuie not the *Cooke* his art.

P O E T.

Not I. *Nam lusus ipse Triumphus amat.*

330 The Antimaske is daunc'd by the persons describ'd,  
comming out of the pot.

P O E T.

Well, now, expect the *Scene* it selfe ; it opens !

The Iland is discover'd, the *Masquers* sitting in their  
335 seuerall sieges. The heauens opening, and *Apollo*,  
with *Mercury*, some *Muses*, & the Goddess *Har-*  
*mony*, make the musique, the while the  
Iland moues forward, *Proteus* sitting  
below, and A P O L L O sings.

340

Song.

A P O L L O.

Looke forth, the <sup>(h)</sup> *Shephard of the Seas*,  
And <sup>(i)</sup> of the Ports, that keep'st the keyes,  
And to your Neptune tell,  
His A L B I O N, Prince of all his Isles,  
For whom the sea, and land so smiles,  
Is home returned well.

<sup>(h)</sup> *Proteus*,  
*pastor maris.*  
<sup>(i)</sup> *Portumnus*,  
*qui portubus*  
*præest.*

345

326 And,] And Q, F      327 enuie] envie Q      330, 331 in italic  
type in F      334 Iland] of *Delos* add G      discover'd] discovered Q  
335 seuerall] severall Q      heauens] heavens Q      337 musique,]  
musique. Q      337-8 the while the Iland] the while, the Iland Q, F  
342 <sup>(h)</sup> *Shephard*] *Shepherd* F, omitting note      343 <sup>(i)</sup> of] of F, omitting  
note

## CHORVS.

*And be it thought no common Cause,  
That, to it, so much wonder drawes,* 350  
*And all the Heav'ns consent,  
With HARMONY, to tune their notes,  
In answer to the publike votes,  
That, for it, vp were sent.*

*It was no enuious Stepdames rage ;* 355  
*Or Tyrans malice of the age,  
That did employ him forth.  
But such a Wisdome, that would proue,  
By sending him, their hearts, and loue,  
That else might feare his worth.* 360

By this time, the Island hath ioyn'd it selfe with the  
shore : And *Proteus*, *Portunus*, and <sup>(k)</sup> *Saron*, come  
forth, and goe vp singing to the State,  
while the Masquers take time  
to Land.

(k) The God of  
navigation,  
with *Strabo*.  
*Aristid. Rhet.*  
and *Pausan.*  
in *Corinthi-*  
*acis* : where  
the Prouerb  
grew frequent  
with the  
*Greekes*,  
*Σάρωνος*  
*ναυτικώτερος*,  
*Sarone magis*  
*nauticus*.

## Song.

## PROTEVS.

*I ! now the Pompe of Neptunes triumph shines !  
And all the glories of his great designs  
Are read, reflected, in his sonnes returne !*

370

## PORTVNVS.

*How all the eyes, the lookes, the hearts here, burne  
At his arriuall !*

## SARON.

*These are the true fires,* 375  
*Are made of ioyes !*

351 *Heav'ns*] *Hea'uens* Q : *Heav'ns* F 353 *votes*, F : *votes* Q  
355 *enuious*] *envious* Q 356 *Tyrans*] *Tyrants* F 359 *loue*] *love* Q, F :  
*Love*, F3 361 *ioynd*] *joynd* Q 362 <sup>(k)</sup> *Saron*] <sup>(k)</sup> *Saron* ;  
Q : *Saron* ; F, omitting note 372 *hearts*] *heart* F 373  
*At*] *at* Q, F

PROTEVS.

*Of longings !*

PORTVNVS.

380

*Of desires !*

SARON.

*Of hopes !*

PROTEVS.

*Of feares !*

385

PORTVNVS.

*Not intermitted blocks.*

SARON.

*But pure affections, and from odorous stocks !*

CHORVS.

390

*'Tis incense all, that flames !**And these materials scarce haue names !*

PROTEVS.

395

*My King lookes higher, as he scornd the warres  
Of windes, and with his trident touchd the starres.  
There is no wrinkle, in his brow, or frowne,  
But, as his cares he would in nectar drowne,  
And all the <sup>(1)</sup> siluer-footed Nymphs were drest,  
To waite vpon him, to the Oceans feast.*

(1) An *Epi-*  
*thete* frequent  
in *Homer*, and  
others, given  
by them to  
*Thetis*,  
*Panope*,  
*Doris*, &c.  
*Ἀργυρόπεζα*  
*Θέτις*

400

PORTVNVS.

*Or, here in rowes vpon the bankes were set,  
And had their seuerall hayres made into net  
To catch the youths in, as they come on shore.*

SARON.

405

*How ! Galatea sighing ! O, no more.  
Banish your feares.*

378 *longings*] *longing* F      386 *Not*] *No* F      390 *'Tis*] *Tis* Q  
395 *wrinkle*,] *wrinkle* F      397 <sup>(1)</sup> *siluer-footed*] *silver-footed* F, omitting  
note      404 *more*.] *more*, F3

P O R T V N V S.

*And, Doris, dry your teares.*

*Albion is come :*

P R O T E V S.

*And <sup>(m)</sup> Haliclyon, too,  
That kept his side, as he was charg'd to doe,  
With wonder.*

410 <sup>(m)</sup> *Mari in-*  
*clytus* (re-  
nound at  
sea.) Another  
of *Neptunes*  
attributes,  
and giuen to  
the same per-  
son with  
*Hippius*.  
415

S A R O N.

*—And the Syrens haue him not.*

P O R T V N V S.

*Though they no practise, nor no arts forgot,  
That might haue wonne him, or by charme, or song.*

P R O T E V S.

*Or laying forth their tresses all along  
Vpon the glassie waues ;*

420

P O R T V N V S.

*Then diuing :*

P R O T E V S.

*Then,  
Vp with their heads, as they were mad of men.*

425

S A R O N.

*And there, the highest-going billowes crowne,  
Vntill some lustie Sea-god pull'd them downe.*

C H O R V S.

*See ! He is here !*

430

P R O T E V S.

*Great Master of the mayne,  
Receiue thy deare, and precious pawne againe.*



## CHORVS.

435 SARON, PORTVNVS, PROTEVS, *bring him thus,*  
*Safe, as thy Subiects wishes gaue him vs :*  
*And of thy glorious Triumph let it be*  
*No lesse a part, that thou their loues doest see,*  
*Then, that his sacred head 's return'd to thee.*

440 This sung, the Island goes backe, whilst the vpper  
*Chorus* takes it from them, and the  
*Masquers* prepare for  
 their figure.

## CHORVS.

445 *Spring all the Graces of the age,*  
*And all the Loues of time ;*  
*Bring all the pleasures of the stage,*  
*And relishes of rime :*  
*Adde all the softnesses of Courts,*  
 450 *The lookes, the laughers, and the sports,*  
*And mingle all their sweets, and salts,*  
*That none may say, the Triumph halts.*

Here, the *Masquers* dance their Entry.

Which done, the first prospectiue of a maritime Palace, or  
 455 the house of Oceanus is discovered, with lowd Musique.  
 And the other aboue is no more seene.

## POET.

Behold the Palace of *Oceanus* !  
 Hayle, Reuerend structure ! Boast no more to vs  
 460 Thy being able, all the Gods to feast ;  
 We haue seene enough : our *Albion* was thy guest.

435 SARON corr. Q, F : SARON Q originally 439 head's] hea'ds  
 Q 449 Courts.] Courts Q, F 450 sports.] sports. F 453-6  
*Italic type in F : so 462-4, 470-1, 505-6, 514-15, 531* 455  
 discovered] discovered Q 459 Hayle.] Hayle Q, F 460 feast]  
 feasts F

Then follows the Maine Daunce.  
After which the second prospect of the Sea, is showne, to  
the former Musique.

P O E T. 465

Nowe turne and view the wonders of the deepe,  
Where *Proteus* heards, & *Neptunes* Orkes doe keep,  
Where all is plough'd, yet still the pasture's greene,  
The wayes are found, and yet no path is seene.

There *Proteus*, *Portunus*, *Saron*, goe vp to the 470  
Ladies with this Song.

P R O T E V S.

*Come, noble Nymphs, and doe not hide  
The ioyes, for which you so prouide :*

S A R O N. 475

*If not to mingle with the men,  
What doe you here ? Go home agen.*

P O R T V N V S.

*Your dressings doe confesse,  
By what we see, so curious parts 480  
Of Pallas, and Arachnes arts,  
That you could meane no lesse.*

P R O T E V S.

*Why doe you weare the Silkewormes toyles ;  
Or glory in the shellfish spoyles ? 485  
Or striue to shew the graines of ore  
That you haue gatherd on the shore,*

468 pasture's *F*: pasture *Q* greene,] greene *Q*, *F* 469 path  
is *Q*: pathes are *F* seene. *F*: seene, *Q* 471 Song.] Song, *F* 472-  
503 *A continuous lyric without speakers' names in the Newcastle MS.,*  
*Harley 4955, on folio 192a, headed 'A Song at Court to inuite the Ladies*  
*to Daunce.'* (= *N*), and in the *Duodecimo edition of the Poems, 1640,*  
*pp. 134-5, headed 'To the Ladies of the Court. An Ode.'* (= *D*) 473  
Come,] Come *Q*, *F*, *N*, *D* 476 the] us *D* 477 Go:] goe *F*, *D* 480  
parts] arts *D* 484 weare *F*: were *Q* 487 on the shore] long before *D*

Whereof to make a stocke  
 To graft the greener Emerald on,  
 490 Or any better-water'd stone?

SARON.  
 Or Ruby of the rocke?

PROTEVS.  
 Why do you smell of Amber-gris,  
 495 Of which was formed Neptunes Neice,  
 The Queene of Loue; vnlesse you can,  
 Like Sea-borne Venus, loue a man?

SARON.  
 Try, put your selues vnto't.

500 CHORVS.  
 Your lookes, your smiles, and thoughts that meete,  
 Ambrosian hands, and siluer feete,  
 Doe promise you will do't.

The Reuels follow.  
 505 Which ended, the Fleete is discouered, while the three  
 Cornets play.

POET.  
 'Tis time, your eyes should be refresh'd at length  
 With something new, a part of *Neptunes* strength.  
 510 See, yond', his fleete, ready to goe, or come,  
 Or fetch the riches of the *Ocean* home,  
 So to secure him both in peace, and warres,  
 Till not one ship alone, but all be starres.

A shout within follows.  
 515 After which the Cooke enters.  
 489 greener] green D on, D: on Q, F: on N 494 Amber-gris]  
 Amber gris Q, F: Amber-grease F3: Ambergreece D 495  
 Of which] Whereof D 496 can,] can Q, F, N, D 497 Venus,]  
 Venus Q, F, N, D 502 Ambrosian] Ambrosiack N 503  
 Doe N, D: doe Q, F 509 With] Which Q strength.] strength  
 Q, F 510 yond'] yond Q 515 St. dir. Re-enter the Cook,  
 followed by a number of Sailors. G

COOKE.

I haue another seruice for you, Brother *Poet*, a dish of pickled Saylor, fine salt Sea-boyes, shall relish like *Anchoues*, or *Caueare*, to draw downe a cup of *nectar*, in the skirts of a night. 520

SAYLORS.

Come away, boyes, the Towne is ours, hay for *Neptune*, and our young *Master*.

POET.

He knowes the *Compasse*, and the *Card*, 525  
While *Castor* sits on the maine yard,  
And *Pollux* too, to helpe your *hayles* ;  
And bright *Leucothoe* fils your sayles :  
*Arion* sings, the Dolphins swim,  
And, all the way, to gaze on him. 530

The *Antimasque* of Saylor.

Then

The last Song to the whole *Musique*, fue Lutes, three  
Cornets, and ten voyces.

*Song*. 535

PROTEVS.

*Although we wish the Triumph still might last*  
*For such a Prince, and his discovery past,*  
*Yet now, great Lord of waters, and of Isles,*  
*Giue Proteus leaue to turne vnto his wiles :* 540

PORTVNVVS.

*And, whilst young Albion doth thy labours ease,*  
*Dispatch Portunus to thy Ports,*

522 away, F3: away, Q, F hay] hey F3 525 *Compasse*, F:  
*Compasse* Q 527 *hayles* corr. Q, F: sayles Q originally 528  
*Leucothoe*] *Leucothoe*, Q, F 532 Then corr. Q, F: not in Q originally  
543 *Ports* F: *ports* Q

## SARON.

- 545 *And Saron to thy Seas :*  
*To meete old Nereus, with his fiftie girles,*  
*From aged Indus laden home with pearls,*  
*And orient gummes, to burne vnto thy name.*

## CHORVS.

- 550 *And may thy Subiects hearts be all on⟨e⟩ flame :*  
*Whilst thou dost keepe the earth in firme estate,*  
*And, 'mongst the winds, dost suffer no debate.*  
*But both at sea, and land, our powers increase,*  
*With health, and all the golden gifts of peace.*

- 555 The last Dance.

*The end.*

545 SARON corr. Q, F : SAROV Q originally 550 one] Cf. *Fortu-*  
*nate Isles*, l. 643 552 *And, . . . winds,*] *And . . . winds* F 553  
*increase,*] *increase* F

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THE FORTUNATE ISLES, AND  
THEIR UNION

---



## THE TEXT

This masque, a remodelled version of *Neptune's Triumph for the Return of Albion*, was first published in quarto in 1625. An entry in the lost Office-book of Sir Henry Herbert, the Master of the Revels, preserved by Chalmers,<sup>1</sup> runs: 'For the Palsgrave's Company; A new Play, called, *The Masque*. The Masque book was allowed of for the press; and was brought to me by Mr. Jon the 29th December 1624.' The Quarto title-page describes the masque as 'design'd for the Court, on the Twelfth night. 1624'. Actually on Twelfth Night 1625 J. Cooke's *Greenes Tu Quoque* took its place, but the masque was performed three days later.

The collation of the Quarto is—A 1 recto, the title-page with the verso blank; A 2 recto to D 1 verso, the text; D 2 blank. The running-title is '*THE FORTVNATE ISLES*'. Owing to the catch-word on A 2 recto being 'MEERE-FOOLE' the printer omitted the name at the end of the stage-direction in line 21, 'his name M<sup>r</sup>.'

The misprint in the motto of the title-page, '*Cantúqfue*', is corrected to '*Cantúsque*' in one British Museum copy.

Four copies of the Quarto have been collated:—

- (1) The Garrick copy in the British Museum with press-mark C. 34. e. 30, an exceptionally fine copy with wide margins;
- (2) Humphrey Dyson's copy in the British Museum with press-mark C. 33. e. 7 (4), a collection of twenty-three masques, city-pageants and pamphlets with 'Hum: Dyson' on the title-page of each;
- (3) The British Museum copy with press-mark 1070. l. 26.
- (4) Robert Burton's copy in the Bodleian, which preserves the blank leaf at the end.

Sheet B was corrected while passing through the press.

<sup>1</sup> *Supplementary Apology for the Believers in the Shakespeare Papers*, 1799, p. 219.



The third Museum copy shows the uncorrected state in the outer forme :—

B 1 <sup>r</sup> , l. 174 pass'd <i>M</i> 3	past <i>the rest</i> .
B 2 <sup>v</sup> , l. 272 Court ; <i>M</i> 3	Court. <i>the rest</i> .
l. 274 ask'd <i>M</i> 3	askt <i>the rest</i> .
l. 276 o' foote <i>M</i> 3	a foote <i>the rest</i> .
B 3 <sup>r</sup> , l. 292 for't <i>M</i> 3	for it <i>the rest</i> .
l. 303 <i>Gymnosophist</i> <i>M</i> 3	<i>Gymnosophist</i> , <i>the rest</i> .
l. 307 <i>Laureat</i> <i>M</i> 3	<i>Laureat the rest</i> .

The uncorrected state of the inner forme of B is found in the Garrick copy in the following lines :—

B 1 <sup>v</sup> , ll. 201–2 see ? . . . whom ? <i>M</i> 1	see, . . . whom. <i>the rest</i> .
l. 210 Alls <i>M</i> 1	All's <i>the rest</i> .
B 2 <sup>r</sup> , l. 224 other, <i>M</i> 1	other <i>the rest</i> .
l. 232 in steed <i>M</i> 1	in stead <i>the rest</i> .
B 3 <sup>v</sup> , l. 315 called <i>M</i> 1	call'd <i>the rest</i> .
l. 322 Crambe ! <i>M</i> 1	Crambe. <i>M</i> 2, 3 : no stop in the Bodleian copy. <sup>1</sup>
B 4 <sup>r</sup> , l. 343 questionissimus <i>M</i> 1	question-issimus <i>the rest</i> .
l. 344 life, <i>M</i> 1	life ; <i>the rest</i> .
l. 367 in all, at <i>M</i> 1	in, all at <i>the rest</i> .

The Folio of 1640 printed *The Fortunate Isles* in the Masque section on signatures S 3 recto to V 2 recto, pages 129–43. It gave the date of the masque as 1626, but, except for changes of type in the stage-direction, it is a fairly faithful reprint of the Quarto. It retained the misprint '*Corners*' for '*Cornets*' in line 620. In the quotation from Skelton (l. 378), the Quarto has '*Wondersly*'; the Folio mis-corrected it to '*Wondrously*': we have restored '*Wonderly*' from Skelton's text.

Our text is taken from the Quarto.

<sup>1</sup> Either the stop dropped out in the printing, or else the printer took out the exclamation mark and at first forgot to replace it.

THE  
FORTVNATE ISLES  
and  
THEIR VNION.

celebrated in a  
*M A S Q V E*  
design'd for the Court, on th  
Twelfth night.

1 6 2 4.

---

*Hic choreæ, cantúsque vigent.*



The title-page of Robert Burton's copy of the Quarto, 1624-5



THE  
FORTUNATE  
ISLES,  
AND  
THEIR VNION.

CELEBRATED IN A  
*MASQUE*

Design'd for the Court, on the  
Twelfth night. 1624.

---

*Hic choreæ, cantusque vigent.*

---

*THE FORTVNATE ISLES.*

His Ma<sup>tie</sup> being sett,

ENTreth in, running, *IOHPHIEL*, an aëry spirit,  
and (according to the *Magi*) the *Intelligence* of *Iupiters*  
sphere : Attired in light silks of seuerall colours, with wings 5  
of the same, a bright yellow haire, a chaplet of flowers,  
blew silke stockings, and pumps, and gloues, with a siluer  
fan in his hand.

I O H P H I E L.

- 10 Like a lightning from the skie,  
 Or an arrow shot by *Loue*,  
 Or a Bird of his let fly ;  
 Bee't a Sparrow, or a Doue :  
 With that winged hast, come I,  
 15 Loosed from the Sphere of *Loue*,  
 To wish good-night  
 To your delight.

- To him enters a Melancholique Student, in bare and worne  
 cloathes, shrowded vnder an obscure cloake, and the  
 20 eaues of an old hatt, fetching a deepe sigh, his name,  
 M<sup>r</sup> *<Mere-Foole.>*

M E R E - F O O L E.

Oh, oh !

I O H P H I E L.

- 25 In *Saturn's* name, the Father of my Lord !  
 What ouer-charged peice of *Melancholie*  
 Is this, breakes in betweene my wishes thus,  
 With bombing sighes ?

M E R E - F O O L E.

- 30 No ! no Intelligence !  
 Not yet ! and all my vowes now nine dayes old !  
 Blindnes of fate ! Puppies had seene by this time :  
 But I see nothing ! that I should ! or would see !  
 What meane the Brethren of the *Rosie-Crosse*  
 35 So to desert their votary !

I O H P H I E L.

O ! 'tis one

- Hath vow'd himselfe vnto that aërie order,  
 And now is gaping for the flie they promis'd him.  
 40 I'll mixe a little with him for my sport.

11 Or *F* : or *Q*  
*Italic type in F*  
 FOOLE *Q*

15 Loosed *F* : loosed *Q*  
 21 Mere-Foole *F*  
 37 'tis *F* : tis *Q*

17 To *F* : to *Q*  
 22, 29 MERE-FOOLE] MERE-  
 40 *Steps aside.* add *G*

MERE-FOOLE.

Haue I both in my lodging, and my diet,  
My cloaths, and euery other solemne charge  
Obseru'd 'hem ! made the naked bords my bed !  
A fagot for my pillow ! hungred sore ! 45

IOHPHIEL.

And thirsted after 'hem !

MERE-FOOLE.

To looke gaunt, and leane !

IOHPHIEL. 50

Which will not be.

MERE-FOOLE.

(Who's that ?) yes, and outwatcht,  
Yea, and out-walked any Ghost aliue  
In solitarie circle, worne my bootes, 55  
Knees, armes, and elbowes out !

IOHPHIEL.

Ran on the score !

MERE-FOOLE.

That haue I (who suggests that ?) and for more 60  
Then I will speake of, to abate this flesh,  
And haue not gaind the sight ;

IOHPHIEL.

Nay, scarce the sense,

MERE-FOOLE. 65

(Voice, thou art right) of any thing but a cold  
Wind in my stomacke.

IOHPHIEL.

And a kind of whimsie.

70

MERE - FOOLE.

Here in my head, that puts me to the staggers,  
Whether there be that Brotherhood, or no.

IOHPHIEL.

Beleeue, fraile man, they be : and thou shalt see.

75

MERE - FOOLE.

What shall I see ?

IOHPHIEL.

Mee.

MERE - FOOLE.

80

Thee ? Where ?

IOHPHIEL.

Here. If you

Be Mr. *Mere-Foole*.

MERE - FOOLE.

85

Sir, our name is *Mery-Foole*.

But by contraction *Mere-Foole*.

IOHPHIEL.

Then are you

The wight I seeke : and Sr. my name is *Iohphiel*,

90 Intelligence to the Sphere of *Iupiter*,  
An aëry iocular spirit, imploy'd to you  
From Father OVTIS.

MERE - FOOLE.

OVTIS ? who is hee ?

95

IOHPHIEL.

Know yee not OVTIS ? Then <you> know Nobody :  
The good old *Hermit*, that was said to dwell  
Here in the forest without trees, that built

74 Beleeue,] Beleeue Q : Beleeue F      81 IOHPHIEL.] *Johp.* [*come*  
*forward.*] G      85 -*Foole.*] -*Foole*, F3      96 you F      Nobody] N  
body F

The Castle in the aire, where all the Brethren  
*Rhodostaurotick* liue. It flies with wings, 100  
 And runnes on wheelles : where *Iulian de Campis*  
 Holds out the brandisht blade.

MERE-FOOLE.

Is't possible  
 They thinke on mee ? 105

IOHPHIEL.

Rise, be not lost in wonder,  
 But heare mee, and be faithfull. All the Brethren  
 Haue heard your vowes, salute you, and expect you,  
 By mee, this next returne. But the good Father 110  
 Has bin content to die for you.

MERE-FOOLE.

For mee ?

IOHPHIEL.

For you. Last New-years day, which some giue out, 115  
 Because it was his Birth-day, and began  
 The yeare of *Iubile*, he would rest vpon it,  
 Being his hundred fiue and twentieth yeare :  
 But the truth is, hauing obseru'd your *Genesis*,  
 He would not liue, because he might leaue all 120  
 He had to you.

MERE-FOOLE.

What had he ?

IOHPHIEL.

Had ? An office, 125  
 Two, three, or foure.

MERE-FOOLE.

Where ?



IOHPHIEL.

- 130 In the vpper Region :  
 And that you'll find. The Farme of the great Customes,  
 Through all the Ports of the Aires Intelligences ;  
 Then Constable of the Castle *Rosy-Crosse* :  
 Which you must be, and Keeper of the Keyes  
 135 Of the whole *Kaball*, with the Seales ; you shall be  
 Principall Secretarie to the Starres ;  
 Know all their signatures, and combinations,  
 The diuine rods, and consecrated roots.  
 What not ? Would you turne trees vp like the wind,  
 140 To shew your strength ? march ouer heads of armies,  
 Or points of pikes, to shew your lightnesse ? force  
 All doores of arts, with the petarr, of your wit ?  
 Reade at one view all books ? speake all the languages  
 Of seuerall creatures ? master all the learnings  
 145 Were, are, or shallbe ? or, to shew your wealth,  
 Open all treasures, hid by nature, from  
 The rocke of Diamond, to the mine of Sea-coale ?  
 Sir, you shall doe it.

MERE-FOOLE.

- 150 But how ?

IOHPHIEL.

Why, by his skill,  
 Of which he has left you the inheritance,  
 Here in a pot : this little gally pot  
 Of tincture, high rose tincture. Ther(e)'s your <sup>a</sup> Order,  
 You will ha' your Collar sent you, er't be long.

MERE-FOOLE.

I lookt, Sr. for a halter, I was desperate.

IOHPHIEL.

- 160 Reach forth your hand.

142 petarr.] Petard F3      155 <sup>a</sup> Order] Order F      St. dir. He  
 ... Rose. om. F      158 lookt,] lookt Q, F

MERE-FOOLE.

O S<sup>r</sup>. a broken sleeue  
Keepes the arme back, as 'tis i'the prouerbe.

IOHPHIEL.

Nay, 165  
For that I doe commend you : you must be poore  
With al your wealth, & learning. When you ha' made  
Your glasses, gardens in the depth of winter,  
Where you will walke inuisible to Man-kind,  
Talkt with all birds & beasts in their own language, 170  
When you haue penetrated hills like ayre,  
Diu'd to the bottome of the Sea, like lead,  
And riss' againe like corke ; walk't in the fire  
As 'twere a *Salamander*, past through all  
The winding orbes, like an Intelligence, 175  
Vp to the *Empyreum*, when you haue made  
The World your gallery, can dispatch a businesse  
In some three minuts, with the *Antipodes*,  
And in fiue more, negotiate the *Globe* ouer ;  
You must be poore still. 180

MERE-FOOLE.

By my place, I know it.

IOHPHIEL.

Where would you wish to be now ? or what to see ?  
Without the fortunate purse to beare your charges, 185  
Or wishing hat ? I will but touch your temples,  
The corners of your eyes, and tinct the tip,  
The very tip o' your nose, with this *Collyrium*,  
And you shall see i'the aire all the *Ideas*,  
Spirits, and *Atomes*, Flies, that buz about 190  
This way, and that way, and are rather admirable,  
Then any way intelligible.

163 back.] back Q, F  
174 As Editor : An Q, F  
178 minuts] minutes F

173 riss'] rise F3 corke ; F : corke, 2  
past corr. Q : pass'd Q originally, F  
188 *Collyrium*,] *Collyrium* Q, F

MERE - FOOLE.

O, come, tinct me,  
 195 Tinct me : I long, saue this great belly, I long.  
 But shall I onely see ?

IOHPHIEL.

See, and commaund  
 As they were all your vallets, or your foot-boyes :  
 200 But first you must declare, (your Greatnes must,  
 For that is now your stile) what you would see,  
 Or whom.

MERE - FOOLE.

Is that my stile ? My Greatnes, then,  
 205 Would see King *Zoroastres*.

IOHPHIEL.

Why, you shall :  
 Or any one beside. Thinke whom you please ;  
 Your thousand, your ten thousand, to a million :  
 210 All's one to me, if you could name a myriad.

MERE - FOOLE.

I haue nam'd him.

IOHPHIEL.

You'haue reason.

215

MERE - FOOLE.

I, I haue reason.  
 Because he's said to be the Father of coniurers,  
 And a cunning man i'the starres.

IOHPHIEL.

220

I, that's it troubles vs  
 A little for the present : For, at this time,

199 vallets] varlets *F* 201 see, *corr.* *Q* see ? *Q* originally: see. *F* :  
 202 whom. *corr.* *Q*, *F* : whom ? *Q* originally 207 Why,] Why *Q*, *F*  
 208 please ;] please ? *Q*, *F* 209 your ten] Your ten *Q*, *F* 210  
 All's *corr.* *Q*, *F* : Alls *Q* originally 214 You'haue] You haue *Q* :  
 You'ave *F* 215 -FOOLE] -FOOEE *Q* 220 vs] us *F*3 : vs. *Q* :  
 us. *F* 221 time,] time *Q*, *F*

He is confuting a French *Almanack*,  
But he will straight haue done. Ha'you but patience ;  
Or thinke but any other in meane time,  
Any hard name. 225

MERE-FOOLE.

Then, *Hermes Trismegistus*.

IOHPHIEL.

O, *δ τρισμαγιστος*? Why, you shall see him,  
A fine hard name. Or him, or whom you will, 230  
As I said to you afore. Or what doe you thinke  
Of *Howle-glasse*, in stead of him?

MERE-FOOLE.

No, him

I haue a mind to. 235

IOHPHIEL.

O, but *Vlen-spiegle*

Were such a name! but you shal haue your longing.  
What lucke is this, he should be busie to?  
He is waighing water, but to fill three houre-glasses, 240  
And marke the day in pen'orths like a cheese,  
And he has done. 'Tis strange you should name him  
Of all the rest! there being *Iamblicus*,  
Or *Porphyrie*, or *Proclus*, any name  
That is not busy. 245

MERE-FOOLE.

Let me see *Pythagoras*.

IOHPHIEL.

Good.

MERE-FOOLE.

250

Or *Plato*.

223 done. Ha'] don, Ha' Q: done, Ha' F 224 other corr. Q, F:  
other, Q originally 229 O,] O, Q, F Query read 'O τρισμαγιστος,  
omitting 'O,' 232 in stead Q, F: in stead Q originally 232  
him?] him. F 237 O, F3: O' Q: O', F Vlen-spiegle] Vlen-spiegle. F  
239 to] too F 242 'Tis] Tis Q 251 Or] or Q

IOHPHIEL.

*Plato*, is framing some *Ideas*,

Are now bespoken, at a groat a dozen,

255 Three grosse at least : And, for *Pythagoras*,  
 He's rashly run himselfe on an imployment,  
 Of keeping *Asses* from a feild of beanes ;  
 And cannot be stau'd off.

MERE-FOOLE.

260 Then, *Archimedes*.

IOHPHIEL.

Yes, *Archimedes* !

MERE-FOOLE.

I, or *Æsop*.

265 IOHPHIEL.

Nay,

Hold your first man, a good man, *Archimedes*,

And worthy to be seene ; but he is now

Inventing a rare Mouse-trap with *Owles* wings

270 And a *Catts*-foote, to catch the *Mise* alone :

And *Æsop*, he is filing a *Fox* tongue,

For a new fable he has made of Court.

But you shall see 'hem all, stay but your time

And aske in season ; Things askt out of season

275 A man denies himselfe. At such a time

As *Christmas*, when disguising is a foote,

To aske of the inuentions, and the men,

The witts, and the ingine⟨r⟩s that moue those Orbes !

Me thinkes, you should enquire now, after *Skelton*,

280 Or M<sup>r</sup>. *Scogan*.

253 *Ideas*] *Idea's* Q, F      259 MERE-FOOLE] MERE-FOOLE Q  
 263 MERE-FOOLE] MERE-FOOLE Q      271 filing] filling F3      272  
 Court. corr. Q : Court ; Q originally, F      274 askt corr. Q : ask'd Q  
 originally : as'kd F      276 a foote corr. Q : o' foote Q originally :  
 o' foot F      277 inuentions] inventions Q      278 inginers Editor  
 280-2 *Scogan* . . . *Scogan* Q : *Skogan* . . . *Skogan* F

MERE-FOOLE.

*Scogan* ? what was he ?

IOHPHIEL.

O, a fine gentleman, and a *Master of Arts*,  
Of *Henry* the fourth's times, that made disguises 285  
For the Kings sonnes, and writ in ballad-royall  
Daintily well.

MERE-FOOLE.

But, wrote he like a Gentleman ?

IOHPHIEL. 290

In rime ! fine tinckling rime ! and flowand verse !  
With now & then some sense ! & he was paid for it,  
Regarded, and rewarded : which few *Poets*  
Are now adaies.

MERE-FOOLE. 295

And why ?

IOHPHIEL.

'Cause euery Dabler  
In rime is thought the same. But you shall see him.  
Hold vp your nose. 300

MERE-FOOLE.

I had rather see a *Brachman*,  
Or a *Gymnosophist*, yet.

IOHPHIEL.

You shall see him, Sir, 305  
Is worth them both. And with him *Domine Skelton*,  
The worshipfull *Poet Laureat* to *K. Harry*,

284 O,] O' Q, F and a] and W 292 for it corr. Q : for't  
Q originally, F 296 why?] why. Q 300 After 'nose.' Anoints  
his eyes and temples. G 303 *Gymnosophist*, corr. Q : *Gymnosophist*  
Q originally, F 305 Sir, F3 : Sir. Q, F 307 Laureat corr.  
Q : Laureat Q originally, F Harry,] Harry Q

And *Tityre* tu of those times. Aduance, quick *Scogan*,  
 And quicker *Skelton*, shew your craftie heads,  
 310 Before this Heyre of arts, this Lord of learning,  
 This Master of all knowledge in reuersion.

Enter S C O G A N, and S K E L T O N in like  
 habits, as they liu'd.

S C O G A N.

315 Seemeth wee are call'd of a morall intent,  
 If the words, that are spoken, as well now be ment.

I O H P H I E L.

That, Mr. *Scogan*, I dare you ensure.

S C O G A N.

320 Then, Sonne, our acquaintance is like to indure.

M E R E - F O O L E.

A pretty game! like *Crambe*. M<sup>r</sup>. *Scogan*,  
 Giue me thy hand. Thou'art very leane, me thinks.  
 Is't liuing by thy wits?

325

S C O G A N.

If it had bin that,  
 My worshipfull Sonne, thou hadst ne'r bin so fatt.

I O H P H I E L.

He tels you true, S<sup>r</sup>. Here's a gentleman  
 330 (My paire of crafty Clearkes) of that high caract,  
 As hardly hath the age produc't his like.  
 Who not content with the witt of his owne times,  
 Is curious to know yours, and what hath bin,

308 *Tityre* F3: *Tytire* Q, F Aduance,] Aduance Q: Advance F  
*Scogan* Q: *Skogan* F (so 318, 322) 312, 313 *St. dir. italic type in F*  
 312 SCOGAN,] SKOGAN. Q: SKOGAN, F 314 SCOGAN Q: SKOGAN F  
 (so F throughout, except in l. 381) 315 call'd corr. Q, F: called Q  
 originally intent,] intent Q 316 words,] words F ment] meant F  
 318 That,] That Q, F *Scogan*,] *Scogan* Q: *Skogan* F 322 *Crambe*.  
 corr. Q, F: *Crambe!* Q originally, in one copy 'Crambe': *Crambo*, W 323  
 hand. Q: hand: F Thou'rt F thinks;] thinks, F 326  
 bin] beene F (so 333) 329 true, F3: true Q, F 329 gentleman  
 gentelman Q 330 Clearkes] Clerkes F

MERE - FOOLE.

Or is, or shall be.

335

IOHPHIEL.

Note his Latitude !

SKELTON.

*O, vir amplissimus !*

*(Vt scholis dicimus)*

*Et gentilissimus !*

340

IOHPHIEL.

The question-issimus

Is, should he aske a sight now, for his life ;

I meane, a person, he would haue restor'd,

To memorie of these times, for a Play-fellow,

Whether you would present him, with an *Hermes*,

Or, with an *Howle-glas* ?

345

SKELTON.

An *Howleglasse*

To come, to passe

On his Fathers Asse ;

There neuer was,

By day, nor night,

A finer sight.

With fethers vpright

In<sup>a</sup>his horned cap,

And crooked shape,

Much like an Ape.

With Owle on fist,

And Glasse at his wrist.

350

355

360

SCOGAN.

Except the foure Knaues entertain'd for the guards,

Of the Kings, & y<sup>e</sup> Queenes that triumph in the cards.

343 question-issimus corr. Q, F : questionissimus Q originally  
life ; corr. Q, F : life, Q originally

355 sight.] sight, F3



365

I O H P H I E L.

I, that were a sight and a halfe, I confesse,  
To see 'hem come skipping in, all at a messe !

S K E L T O N.

370

With *Elinor Rumming*,  
To make vp the mumming ;  
That comely *Gill*,  
That dwelt on a hill,  
But she is not grill :  
Her face all bowsy,  
375 Droopie, and drowsie,  
Scuruy, and lowsie,  
Comely crinkled,  
Wonderly wrinkled,  
Like a rost pigs eare,  
380 Bristled with haire.

S C O G A N.

Or, what doe you say to *Ruffian Fitz-Ale* ?

I O H P H I E L.

An excellent sight, if he be not too stale.  
385 But then, we can mix him with moderne *Vapors*,  
The Child of *Tobacco*, his pipes, and his papers.

M E R E - F O O L E.

You talk'd of *Elinor Rumming*, I had rather  
See *Ellen of Troy*.

390

I O H P H I E L.

Her you shall see.  
But credit mee,

367 in, all at *corr.* Q, F: in all, at Q originally 369 *Rumming*,  
F3: *Rumming*. Q, F 378 Wonderly Editor: Wondersly Q:  
Wondrously F 384 too] to F

That *Marie Ambree*  
(Who march'd so free  
To the siege of *Gaunt*, 395  
And death could not daunt,  
As the Ballad doth vaunt)  
Were a brauer wight,  
And a better sight.

S K E L T O N. 400

Or Westminster *Meg*,  
With her long leg,  
As long as a Crane;  
And feet like a plane:  
With a paire of heeles, 405  
As broad as two wheelles;  
To driue downe the dew,  
As she goes to the stew:  
And turnes home merry,  
By *Lambeth Ferry*. 410  
Or you may haue come  
In, *Thomas Thumbe*,  
In a pudding fatt  
With Doctor *Ratt*.

I O H P H I E L. 415

I, that! that! that!  
Wee'll haue 'h'em all,  
To fill the Hall.

The *Antimasque* follows.

Consisting of these twelue persons, *Owleglas*, the foure 420  
*Knaues*, two *Ruffians*, *Fitz-ale*, and *Vapors*; *El(i)nor*  
*Rumming*, *Mary Ambree*, *Long-Meg of Westminster*,  
*Tom Thumbe*, and Doctor *Ratt*.

394 free F3: free. Q, F 417 'hem Editor 419 *Italic type in F*  
421 *Ruffians*, F: *Ruffians* Q *Vapors*] *Vapore* F *Elinor* F3

Which done,

425

MERE-FOOLE.

What! are they vanish'd! where is skipping *Skelton*?  
 Or morall *Scogan*? I doe like their shew  
 And would haue thank't 'hem, being the first grace  
 The Company of the *Rosie-Crosse* hath done me.

430

IOHPHIEL.

The company o' the *Rosie-crosse*! you wigion,  
 The company of *Players*. Go, you are,  
 And wilbe stil your selfe, a *Mere-foole*; In,  
 And take your pot of honey here, and hogs greace,  
 435 See, who has guld you, and make one. Great King,  
 Your pardon, if desire to please haue trespass'd.  
 This foole should haue bin sent to *Anticyra*,  
 (The Ile of *Ellebore*,) there to haue purg'd,  
 Not hop'd a happie seat within your waters.  
 440 Heare now the message of the Fates, and *Ioue*,  
 On whom those Fates depend, to you, as *Neptune*,  
 The great Commander of the Seas, and Iles.  
 That point of Reuolution being come  
 When all the Fortunate Islands should be ioyn'd,  
 445 M A C A R I A, one, and thought a Principall,  
 That hetherto hath floted, as vncertaine  
 Where she should fix her blessings, is to night  
 Instructed to adhere to your B R I T A N N I A :  
 That where the happie spirits liue, hereafter  
 450 Might be no question made, by the most curious,  
 Since the *Macarij* come to doe you homage,  
 And ioyn their cradle to your continent.

424 Which done,] *They dance, and withdraw.* G 427 *Scogan*  
*Skogan* F 428 'hem]'em F 432 of] of the G 433 *Mere-*  
*foole*; In] *Mere foole*, In; Q: *Mere-foole*, In; F 435 After 'one'.  
*Exit Merefool.* G 437 bin] beene F *Anticyra* W: *Antycira* Q, F  
 441 *Neptune*,] *Neptune* Q, F 446 hetherto] hitherto F

Here the *Scene* opens, and the *Masquers* are discover'd  
sitting in their seuerall seiges. The aire opens aboue,  
and A P O L L O with *Harmony*, and the spirits of 455  
*Musique* sing, the while the *Iland* moues forward,  
*Proteus* sitting below, and hearkning.

Song.

Looke forth the *Shepherd of the Seas*,  
And of the *Ports* that keep' (st) the *keyes*, 460  
And to your *Neptune* tell,  
M A C A R I A, *Prince of all the Isles*,  
Wherein there nothing growes, but *smiles*,  
Doth here put in, to dwell.  
The *windes* are sweet, and gently blow, 465  
But *Zephyrus*, no breath they know,  
The *Father of the flowers* :  
By him the *virgin violets* liue,  
And euery plant doth odours giue,  
As new, as are the *howers*. 470

C H O R V S.

Then, thinke it not a common cause,  
That to it so much wonder drawes,  
And all the *heauens* consent,  
With *Harmony* to tune their notes, 475  
In answer to the *publike* votes,  
That for it vp were sent.

By this time, the *Iland* hauing ioyned it selfe to the shore ;  
P R O T E V S, P O R T V N V S, and S A R O N come forth,  
and go vp singing to the *State*, while the *Masquers* 480  
take time to ranke themselues.

Song.

P R O T E V S.

I, now, the heights of *Neptunes* honors shine,  
And all the glories of his greater stile 485  
Are read, reflected in this happiest Ile.

PORTVNVS.

*How both the aire, the soile, the seat combine  
To speake it blessed !*

490

SARON.

*These are the true groues,  
Where ioyes are borne,*

PROTEVS.

*Where longings,*

495

PORTVNVS.

*And where loues !*

SARON.

*That liue !*

PROTEVS.

500

*That last !*

PORTVNVS.

*No intermitted wind  
Blowes here, but what leaues flowers, or fruit behind.*

CHORVS.

505

*'Tis odour all, that comes !  
And euery tree doth giue his gummes.*

PROTEVS.

510

*There is no sicknes, nor no old age knowne  
To man, nor any greife that he dares owne.  
There is no hunger there, nor enuy of state.  
Nor least ambition in the Magistrate.  
But all are euen-harted, open, free,  
And what one is, another strives to be.*

P O R T V N V S.

*Here all the day, they feast, they sport, and spring ;* 515  
*Now dance the Graces Hay, now Venus Ring :*  
*To which the old Musicians play, and sing.*

S A R O N.

*There is A R I O N, tuning his bold Harpe,*  
*From flat to sharpe.* 520

P O R T V N V S.

*And light Anacreon,*  
*He still is one !*

P R O T E V S.

*Stesichorus there, too,* 525  
*That Linus, and old Orpheus doth out-doe*  
*To wonder.*

S A R O N.

*And Amphion ! he is there.*

P O R T V N V S.

*Nor is Apollo dainty to appeare* 530  
*In such a quire, although the trees be thick,*

P R O T E V S.

*He will looke in, and see the aires be quick,*  
*And that the times be true.* 535

P O R T V N V S.

*Then, chanting,*

P R O T E V S.

*Then,*  
*Vp, with their notes, they raise the Prince of Men.* 540

S A R O N.

*And sing the present Prophecie that goes*  
*Of ioyning the bright L I L L I E, and the R O S E.*

## CHORVS.

545 *See ! all the flowres*

## PROTEVS.

*That spring the banks along,  
Do moue their heads vnto that vnder-song.*

## CHORVS.

550 *SARON, PORTVNVS, PROTEVS, helpe to bring  
Our Primrose in, the glorie of the spring !  
And tell the Daffadill, against that day,  
That we prepare new Gyrlands fresh as May,  
And enterweaue the Myrtle, and the Bay.*

555 This sung, the Island goes backe, whilst the vpper  
Chorus takes it from them, and the Masquers prepare for  
their figure.

## CHORVS.

*Spring all the Graces of the age,  
560 And all the Loues of time ;  
Bring all the pleasures of the stage,  
And relishes of rime :  
Add all the softnesses of Courts,  
The lookes, the laughers, and the sports.  
565 And mingle all their sweets, and salts,  
That none may say, the Triumph halts,*

The Masquers dance their *Entry* or first dance.

Which done, the first Prospectiue, a Maritime Palace, or  
the house of *Oceanus* is discouered to lowd Musicke. The  
570 other aboue is no more seene.

## IOHPPHEL.

*Behold the Palace of Oceanus !  
Hayle, Reuerend structure ! Boast no more to vs  
Thy being able, all the Gods to feast ;  
575 We saw enough : when ALBION was thy guest.*  
553 May,] May. Q, F      573 Hayle,] Hayle Q, F

The measures.

After which, the second Prospectiue, a Sea is showne,  
to the former Musicke.

I O H P H I E L.

Now turne ; and view the wonders of the deepe, 580  
Where *Proteus* heards, & *Neptunes* Orkes doe keep,  
Where all is plough'd, yet still the pasture's greene,  
New wayes are found, and yet no paths are seene.

Here *Proteus*, *Portunus*, *Saron* goe vp to the  
Ladies with this Song. 585

P R O T E V S.

*Come, noble Nymphs, and doe not hide  
The ioyes, for which you so prouide :*

S A R O N.

*If not to mingle with the Men,* 590  
*What doe you here ? Go home agen.*

P O R T V N V S.

*Your dressings doe confesse,  
By what wee see, so curious parts  
Of Pallas, and Arachnes arts,* 595  
*That you could meane no lesse.*

P R O T E V S.

*Why do you weare the silk-wormes toyles,  
Or glorie in the shell-fish spoiles ;  
Or striue to shew the graines of Ore* 600  
*That you haue gather'd on the shore,  
Whereof to make a stocke  
To graft the greener Emerald on,  
Or any better-water'd stone,*

576-8 *Italic type in F*  
greene Q, F : green, F3  
water'd] better water'd Q, F

582 pasture's] pastures Q, F greene,]  
587 Come,] Come Q, F 604 better-



605

SARON.

*Or Rubie of the rock ?*

PROTEVS.

*Why doe you smell of Amber-gris,  
Of which was formed Neptunes Neice,  
610 The Queene of Loue : vnlesse you can,  
Like Sea-borne Venus, loue a Man ?*

SARON.

*Try, put your selues vnto't.*

CHORVS.

*Your lookes, your smiles, and thoughts that meete,  
615 Ambrosian hands, and siluer feete,  
Do promise you will do't.*

The Reuels follow.

Which ended, the Fleete is discouered, while the three  
620 Cornets play.

IOHPHIEL.

'Tis time, your eyes should be refresht at length  
With something new, a part of NEPTVNES strength,  
See, yond', his Fleete, ready to goe or come,  
625 Or fetch the riches of the Ocean home,  
So to secure him, both in peace, and warres,  
Till not one ship alone, but all be starres.

Then the last Song.

PROTEVS.

*Although we wish the glorie still might last  
Of such a night, and for the causes past :  
Yet now, great Lord of waters, and of Iles,  
630 Giue Proteus leaue to turne vnto his wiles.*

610 *can,*] *can* Q, F  
type in F (so 628)  
Tis Q

611 *Venus,*] *Venus* Q, F  
620 Cornets] Corners Q : Corners F  
624 See.] See F

618-20 *Italic*  
622 'Tis]

PORTVNVS.

*And, whilst young ALBION doth thy labours ease,* 635  
*Dispatch Portunus to thy Ports,*

SARON.

*And Saron to thy Seas :*  
*To meet old Nereus, with his fiftie girles,*  
*From aged Indus laden home with pearles,* 640  
*And Orient gummes, to burne vnto thy name.*

CHORVS.

*And may thy subiects hearts be all one flame,*  
*Whilst thou dost keepe the earth in firme estate,*  
*And 'mongst the winds, do'st suffer no debate,* 645  
*But both at Sea, and Land, our powers increase,*  
*With health, and all the golden gifts of Peace.*

After which, their last Dance.

*The End.*

636, 638 *thy . . . thy] the . . . the* F

643 *one] on* F



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LOVE'S TRIUMPH THROUGH  
CALLIPOLIS

---

## THE TEXT

First printed in quarto by John Norton junior for Thomas Walkley in 1630. The collation is:—A 1 recto, the title-page, with the verso blank; A 2 to B 2, the text; pages 1 to 10, the paging beginning on A 2 recto. There is no running title. Two copies have been collated for the present edition:—the British Museum copy with press-mark 644. b. 59, and the Malone copy in Bodley (Malone 851). No variant readings have been found in these copies.

The masque was reprinted in the Folio of 1640 in the Masque section on signatures V 2 verso to X 1 verso, pages 144–50. The Folio text is a close copy of the Quarto, even reproducing the present tense in the stage-directions: for instance, . . . ‘the Scene changeth to a Garden, and . . . there appeare foure new persons’ (ll. 175–6); . . . ‘she rising to goe vp to the Queene, the Throane disappears’ (ll. 204–5). A reading impossible for Jonson is in both texts at line 200 ‘*And these with I descend*’; all the editors retain it, but we have emended to ‘*And therewith I descend*’.

Our text is based on the Quarto.

# LOVES TRIUMPH THROUGH CALLIPOLIS.

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Performed in a Masque at Court

1630.

By his Maiestie with the Lords,  
and Gentlemen assisting.

---

The Inuentors.

*Ben. Ionson.      Igno Iones.*

---

*Quando magis dignos licuit spectare triumphos?*

---

L O N D O N,

Printed by I. N. for *Thomas Walkley*, and are to be sold at  
his shop at the signe of the *Eagle and Child*  
in *Brittains-burse*. 1630.

The title-page of the Quarto, 1630



LOVES  
TRIVMPH  
THROUGH  
*CALLIPOLIS.*

Performed in a Masque at Court.

1630.

By his Maiestie, with the Lords,  
and Gentlemen assisting.

The Inuentors.

*Ben. Ionson. Inigo Iones.*

*Quando magis dignos licuit spectare triumphos ?*

To make the Spectators vnderstanders.

WHereas all Repræsentations, especially those of this nature in court, publique Spectacles, eyther haue bene, or ought to be the mirrors of mans life, whose ends, for the excellence of their exhibitors (as being the donatiues, of 5 great Princes, to their people) ought alwayes to carry a mixture of profit, with them, no lesse then delight ; Wee, the Inuentors, being commanded from the King, to thinke on some thing worthy of his Maiesties putting in act, with a selected company of his Lords, and Gentlemen, called to 10 the assistance : For the honor of his Court, and the dignity of that heroique loue, and regall respect borne by him to

TITLE *Ionson*] *Johnson* F      2 Repræsentations] Representations F  
4 mirrors] mirrours F      11 honor] honour F



his vnmatchable Lady, and Spouse, the Queenes Maiestie,  
after some debate of cogitation with our selues, resolued on  
15 this following argument.

First, that a Person, *boni ominis*, of a good Character, as  
*Euphemus*, sent downe from Heauen to *Callipolis*, which is  
vnderstood the Cittie of *Beauty* or *Goodnes*, should come in;  
and, finding her Maiestie there enthron'd, declare vnto her,  
20 that *Loue*, who was wont to be respected as a speciall  
Deity in Court, and Tutelar God of the place, had of late  
receiu'd an aduertisement, that in the suburbes, or skirtes  
of *Callipolis*, were crept in certaine Sectaries, or deprau'd  
Louers, who neyther knew the name, or nature of loue  
25 rightly, yet boasted themselues his followers, when they  
were fitter to be call'd his *Furies*: their whole life being a  
continew'd *vertigo*, or rather a torture on the wheele of  
*Loue*, then any motion eyther of order or measure. When  
sodainely they leape forth below, a Mistresse leading them,  
30 and with anticke gesticulation, and action, after the manner  
of the old *Pantomimi*, they dance ouer a distracted *comædy*  
of *Loue*, expressing their confus'd affections, in the Scenicall  
persons, and habits, of the foure prime *European* Nations.

- 35 A glorious boasting Louer.  
A whining ballading Louer.  
An aduenturous *Romance* Louer.  
A phantastick vmbrageous Louer.  
A bribing corrupt Louer.  
A froward jealous Louer.  
40 A sordid illiberall Louer.  
A proud skorne-full Louer.  
An angry quarrelling Louer.  
A melancholique despairing Louer.  
An enuious vnquiet Louer.  
45 A sensuall brute Louer.

18 vnderstood] understood, *F*      20 *Loue*,] *Loue* Q: *Loue* *F*      28  
motion] motion, *F*      29 sodainely] suddenly *F*      33 habits,]  
habits *F*      41 skorne-full] scornfull *F*

## *Loues Triumph through Callipolis.* 737

All which, in varied, intricate turnes, and involu'd mazes,  
    exprest, make the Antimasque : and conclude  
    the exit, in a circle.

E V P H E M V S descends singing.

*Joy, ioy to mortals, the reioycing fires* 50

*Of gladnes, smile in your dilated hearts !*

*Whilst Loue presents a world of chast desires,*

*Which may produce a harmony of parts !*

*Loue is the right affection of the minde,*

*The noble appetite of what is best :* 55

*Desire of union with the thing design'd,*

*But in fruition of it cannot rest.*

*The Father plenty is, the Mother want,*

*Plenty the beauty, which it wanteth, drawes ;*

Porus, and  
Penia.

*Want yeilds it selfe : affording what is scant.* 60

*So, both affections are the union's cause.*

*But, rest not here. For Loue hath larger scopes,*

*New ioyes, new pleasures, of as fresh a date*

*As are his minutes : and, in him no hopes*

*Are pure, but those hee can perpetuate.* 65

*To you that are by excellence a Queene !*

*The top of beauty ! but, of such an ayre,*

Here hee goes  
vp to the  
State.

*As, onely by the minds eye, may bee seene*

*Your enter-wouen lines of good, and fayre !*

*Vouchsafe to grace Loues triumph here, to night,* 70

*Through all the streetes of your Callipolis ;*

*Which by the splendor of your rayes made bright,*

*The seate, and region of all beauty is.*

*Loue, in perfection, longeth to appeare,*

*But prayes, of fauour, he be not call'd on,* 75

*Till all the suburbes, and the skirts bee cleare*

*Of perturbations, and th'infection gon.*

46-8 *Italic type in F, except 'mazes, exprest, make the', which are in italic in Q* 58 *want,] want.* F 58 (margin) *Porus, and Penia.* Q, *corr. F : om. F originally.* 66 *St. dir. Here hee]* He F 72 *bright,]* bright Q, F 74 *appeare, F : appeare Q* 75 *prayes,] prayes F*

Then will he flow forth, like a rich perfume  
 Into your nostrils ! or some sweeter sound  
 80 Of melting musique, that shall not consume  
 Within the eare, but run the mazes round.

Heere the Chorus walke about with their censers.

CHORVS.

Meane time, wee make lustration of the place,  
 85 And with our solemne fires, and waters proue  
 T{o}haue frighted, hence, the weake diseased race  
 Of those were tortur'd on the wheele of loue.

<sup>1</sup>The glorious, <sup>2</sup>whining, <sup>3</sup>the aduenturous foole,  
<sup>4</sup>Phantastique, <sup>5</sup>bribing, and the <sup>6</sup>iealous asse,  
 90 <sup>1</sup>The sordid, <sup>2</sup>scornefull, <sup>3</sup>and the angry mule,  
<sup>4</sup>The melancholique, <sup>5</sup>dull, and <sup>6</sup>envious masse,

With all the rest, that in the sensuall schoole  
 Of lust, for their degree of brute may passe.

The prospect  
 of a Sea ap-  
 pears. 95

All which are vapor'd hence.

No loues, but slaues to sense :

Meere cattell, and not men.

Sound, sound, and treble all our ioyes agen,  
 Who had the power, and vertue to remooue  
 Such monsters from the labyrinth of loue.

100 The Triumph is first seene a-farre off, and led in by *Amphi-  
 trite*, the Wife of *Oceanus*, with foure Sea-gods attending her :  
 NEREVS, PROTEVS, GLAVCVS, PALÆMON.  
 It consisteth of fiftene *Louers*, and as many *Cupids*, who  
 ranke themselues seauen and seauen on a side, with each a  
 105 *Cupid* before him, with a lighted torch, and the middle  
 person (which is his Maiesty,) placed in the center.

86 frighted,] frighted F      89 asse,] asse Q, F      90 mule,] mule  
 Q, F      92 Q and F prefix 'Chorus': 'Grand Cho.' G      94 vapor'd]  
 vapour'd F      St. dir. a om. F      100 a-farre off F: a far of Q      101  
 her:] her. Q, F      102 NEREVS . . . PALÆMON. a separate line in  
 Q, F      104 seauen and] seauen, and Q: seven, and F: seven and F3

# Loues Triumph through Callipolis. 739

- |                      |                      |
|----------------------|----------------------|
| 1. The prouident.    | 2. The iudicious.    |
| 3. The secret.       | 4. The valiant.      |
| 5. The witty.        | 6. The iouiall.      |
| 7. The secure.       | 15. The Heroicall.   |
| 8. The substantiall. | 110                  |
| 9. The modest.       | 10. The candid.      |
| 11. The courteous.   | 12. The elegant.     |
| 13. The rationall.   | 14. The magnificent. |

## A M P H I T R I T E.

*Here, stay a while : This ! this* 115

*The Temple of all Beauty is !*

*Heere, perfect Louers, you must pay*

*First-fruits ; and on these altars lay*

*(The Ladyes breasts) your ample vowes,*

*Such, as Loue brings, and Beauty best allowes !* 120

CHO. { *For Loue, without his obiect, soone is gone :*  
*Loue must haue answering loue, to looke vpon.*

## A M P H I T R I T E.

*To you, best Iudge then, of perfection !*

## E V P H E M V S.

125

*The Queene, of what is wonder, in the place !*

## A M P H I T R I T E.

*Pure obiect, of Heroique Loue, alone !*

## E V P H E M V S.

*The center of proportion—*

130

## A M P H I T R I T E.

*Sweetnesse—*

## E V P H E M V S.

*Grace !*

119 breasts] breast's Q, F      121-2 CHO.] Cho. Q      130 propor-  
 tion—] proportion—! Q, F      132 Sweetnesse—] Sweetnesse- Q : Sweet-  
 nesse. F      134 Grace !] Grace. ? Q: Grace? F.

135

## AMPHITRITE.

*Daigne to receiue all lines of loue in one.*

## EVPHEMVS.

*And by reflecting of them fill this space.*

140

CHO. { *Till it a circle of those glories proue,  
Fit to be sought in Beauty, found by Loue.*

SEMI-CHO. { *Where Loue is mutuall, still  
All things in order moue,*

SEMI-CHO. { *The circle of the will  
Is the true spheare of Loue.*

145

CHO. { *Advanee, you gentler Cupids, then, aduanee,  
And shew your iust perfections in your daunce.*

*The Cupids dance their dance.*

*And the Masquers their entry.*

Which done, *Euclia*, or a faire *Glory*, appears in the  
150 heauens, singing an applausiue song, or *Pæan* of the whole,  
which shee takes occasion to ingeminate in the second  
*Chorus*, vpon the sight of a work of *Neptunes*, being a hollow  
rocke, filling part of the Sea-prospect, whereon the Muses sit.

## EVC LIAS Hymne.

155

*So loue, emergent out of Chaos, brought*

*The world to light !*

*And gently mouing on the waters, wrought*

*All forme to sight !*

*Loues appetite*

160

*Did beauty first excite :*

*And left imprinted in the ayre,*

*Those signatures of good, and faire,*

135 AMPHITRITE.] AMPHITRITE, Q 141 SEMI-CHO.] Semi-  
cho. Q: SEME-CHO. F 143 SEMI-CHO.] Semi-cho. Q 145 then,]  
then Q, F CHO.] Cho. Q 147 *Italic type in Q, F* dance their]  
dance, their F 148 their entry F: their-entry Q 149 Glory,]  
Glory Q, F 150 *Pæan*] *Pæan* Q, F 155 Chaos,] Chaos Q, F  
156 *The*] the Q 158 *All*] all Q

C H O. { *Which since haue flow'd, flow'd forth vpon the sense,*  
*To wonder first, and then to excellence,*  
*By vertue of diuine intelligence !* 165

The ingemination.

*And Neptune too,*  
*Shewes what his waues can doe :*  
*To call the Muses all to play,*  
*And sing the birth of Venus day,* 170  
C H O. { *Which from the Sea flow'd forth vpon the sense,*  
*To wonder first, and next to excellence,*  
*By vertue of diuine intelligence !*

Here follow the Reuels.

Which ended, the Scene changeth to a Garden, and the 175  
heauens opening, there appeare foure new persons, in forme  
of a *Constellation*, sitting, or a new *Asterisme*, expecting  
*Venus*, whom they call vpon with this song.

I V P I T E R, I V N O, G E N I V S, H Y M E N.

I V P. *Hast, daughter Venus, hast, and come away :* 180

I V N. *All powers, that gouerne mariage, pray*  
*That you will lend your light*

G E N. *Vnto the constellation of this night.*

H Y M. *Hymen,*

I V N. *And Iuno,* 185

G E N. *And the Genius call,*

I V P. *Your father Iupiter,*

C H O. *And all*

*That blesse, or honor holy nuptiall.*

163 *sense,*] *sense* F 171 *flow'd*] *flow'd*, Q *sense,*] *sense* Q, F 177  
*Constellation,*] *Constellation* Q *expecting*] *expectng* Q 179 IVPITER,  
IVNO, GENIUS,] IVPITER. IVNO. GENIUS. Q 180 *Hast,*] *Hast*  
Q, F 183 *night.*] *night*, F 184 *Hymen,*] *Hymen.* Q, F 185  
Iuno,] Iuno. Q : Iuno. F 189 *honor*] *honor* Q : *honour* F

190 V E N V S here appears in a cloud, and passing through  
the *constellation*, descendeth to the earth, when presently  
the cloud vanisheth, and she is seene sitting in a throane.

V E N V S.

*Here, here I present ame*  
195 *Both in my girdle, and my flame.*  
*Wherein are wouen all the powers*  
*The Graces gaue me, or the Howres*  
*(My nources once) with all the artes*  
*Of gayning, and of holding hearts :*  
200 *And therewith I descend.*  
*But, to your influences, first commend*  
*The vow, I goe to take*  
*On earth, for perfect loue and beauties sake !*

Her song ended, and she rising to goe vp to the Queene,  
205 the Throane disappears : in place of which, there shooteth  
vp a Palme tree with an imperiall crowne on the top, from  
the roote whereof, Lillies and Roses, twining together, and  
imbracing the stem, flourish through the crowne, which she  
in the song, with the *Chorus*, describes.

210 *Beauty and Loue, whose story is mysteriall,*  
*In yonder Palme-tree, and the Crowne imperiall,*  
*Doe from the Rose, and Lilly so delicious,*  
*Promise a shade, shall euer be propitious*  
*To both the Kingdomes. But to Brit[t]aines Genius*  
215 *The snaky rod, and serpents of Cyllenius*  
*Bring not more peace, then these, who so united be*  
*By Loue, as with it Earth and Heauen delighted be.*  
*And who this King, and Queene would well historify,*  
*Need onely speake their names : Those them will glorify.*  
220 M A R Y, and C H A R L E S, C H A R L E S, with his M A R Y,  
*named are,*  
*And all the rest of Loues, or Princes famed are.*

After this they dance their going out,  
and end.

194 *ame*] *am* F3 200 *therewith* Editor: *these with* Q, F 207 together,  
F: together Q 209 *Chorus*,] *Chorus* Q, F 220 CHARLES, with] CHARLES  
with F are,] *are* Q, F

The Masquers Names.

The King.

225

The Marquesse *Ham[m]ilton.*

Lord *Chamberlaine.*

Earle of *Holland.*

Earle of *Carnaruan.*

Earle of *Newport.*

Vicount *Doncaster.*

Lord *Strange.*

Sir *William Howard.*

Sir *Robert Stanley.*

Sir *William Brooke.*

230

Maister *Goring.*

Maister *Raleigh.*

Maister *Dimock.*

Maister *Abercromy.*

*The end.*

230 *Stanley.] Stanley Q*

231, 232 *Maister] Master F*





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# CHLORIDIA

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## THE TEXT

First printed in quarto for Thomas Walkley in 1631. The collation is—A 1 recto, the title-page with the verso blank ; A 2 recto to C 1 recto, the text ; C 2 recto, the names of the Masquers ‘ as they sate in the Bowre ’ : to show their positions exactly, their names are printed in four lines rising from the bottom to the top of the page, the Queen in the first line, four ladies in the second and third lines, and six ladies in the fourth line. C 2 verso is blank. The catchword on A 2 verso (l. 39) is ‘ executed ’, but ‘ executed, ’ is in the text on A 3 recto. The running title is ‘ CHLORIDIA ’.

Two copies have been collated : the Garrick copy in the British Museum (C. 34. c. 58), and the Malone copy in the Bodleian (Malone 860). The latter, which belonged to Heber, was a duplicate copy from the Bridgwater library, and was sold at the Roxburgh sale for 12s. 6d. No variant readings have been found in these copies. The Folio of 1640 re-prints the Quarto in the Masque section, X 2 recto to Y 2 recto, pages 151–9. It also keeps the present tense in the stage directions ; thus, in lines 91–2, ‘ Here the *Spring* goes up, singing, the argument to the King ; and the *Fountaines* follow with the close’. The names of ‘ The Inventors. *Ben. Johnson. Inigo Jones* ’ are added on the title-page after the date. The Folio has a silly misprint, ‘ *Pestones* ’ for ‘ *Festones* ’, in line 199.

Our text is based upon the Quarto.

# CHLORIDIA

rites to *CHLORIS*  
AND HER NYMPHS.

Personated in a Masque,  
at Court.

By the Queenes Maiesty  
And her Ladies.

*At Shrove-tide.*  
1630.

*Vnius tellus ante coloris erat.*

LONDON,  
*Printed for Thomas Walkley.*



# CHLORIDIA.

## rites to Chloris

### AND HER NYMPHS.

Personated in a Masque at Court.

By the Queenes Majestie  
And her Ladyes.

*At Shrove-tide.*

1630.

---

The Inventors.

*Ben. Jon[h]nson. Inigo Jones.*

---

*Unius tellus ante coloris erat.*

---

## CHLORIDIA.

THE King, and Queenes Maiesty, hauing giuen their command for the Inuention of a new argument, with the whole change of the *Scene*, wherein her Maiesty, with the like number of her Ladies, purposed a presentation to the King. It was agreed, it should be the celebration of some Rites, done to the Goddess *Chloris*, who in a generall

counsell of the Gods, was proclaim'd Goddess of the flowers, according to that of *Ouid*, in the *Fasti*.

*Arbitrium tu, Dea, floris habe.*

10 And was to be stellified on Earth, by an absolut decree from *Iupiter*, who would haue the Earth to be adorn'd with starres, as well as the Heauen.

Vpon this hinge, the whole Inuention moou'd.

The ornament, which went about the *Scene*, was com-  
15 posed of Foliage, or leaues heightned with gold, and enterwouen with all sorts of flowers; and naked children, playing, and climbing among the branches; and in the midst, a great garland of flowers, in which was written, *CHLORIDIA*.

The Curtaine being drawne vp, the *Scene* is discouer'd,  
20 consisting of pleasant hills, planted with young trees, and all the lower bankes adorned with flowers. And from some hollow parts of those hills, Fountaynes come gliding downe, which, in the farre-of Land-shape, seem'd all to be conuerted to a river.

25 Ouer all, a serene skie, with transparent cloudes, giuing a great lustre to the whole worke, which did imitate the pleasant *Spring*.

When the Spectators had enough fed their eyes, with the delights of the *Scene*, in a part of the ayre, a bright  
30 cloud begins to breake forth; and in it, is sitting a plump Boy, in a changeable garment, richly adorn'd, representing the mild *Zephyrus*. On the other side of the *Scene*, in a purplish Cloud, appeareth the *Spring*, a beautifull Mayde, her vpper garment greene, vnder it, a white robe wrought  
35 with flowers; a garland on her head.

Here *Zephyrus* begins his dialogue, calling her forth, and making narration of the Gods decree at large; which shee obeyes, pretending, it is come to Earth already: and there

9 *tu, Dea,*] *tu Dea* Q, F      10 absolut] absolute F      13 moou'd]  
mov'd F      15 enterwouen] enter-woven F      23 farre-of] farre-  
off F      25 transparent] transparant F      35 a garland] A garland  
Q, F      37 large:] large, Q, F

begun to bee executed, by the Kings fauour, who assists  
with all bounties, that may bee eyther vrg'd, as causes, or 40  
reasons of the *Spring*.

## The first Song.

## ZEPHYRVS.

*Come forth, come forth, the gentle Spring,*  
*And carry the glad newes, I bring,* 45  
*To Earth, our common mother :*  
*It is decreed, by all the Gods,*  
*The Heau'n, of Earth shall haue no oddes,*  
*But one shall loue another :*

*Their glories they shall mutuall make,* 50  
*Earth looke on Heauen, for Heauens sake ;*  
*Their honours shall bee euen :*  
*All æmulation cease, and iarres ;*  
*Ioue will haue Earth to haue her starres,*  
*And lights, no lesse then Heauen.* 55

## SPRING.

*It is alreadie done, in flowers*  
*As fresh, and new as are the howres,*  
*By warmth of yonder Sunne.*  
*But will be multipli'd on vs,* 60  
*If from the breath of ZEPHYRVS*  
*Like fauour we haue wonne.*

## ZEPHYRVS.

*Giue all to him : His is the dew,*  
*The heate, the humor,* 65

## SPRING. —All the true-

*Beloued of the Spring !*

39 executed,] executed F 47 Gods,] Gods Q, F 48  
The] That G 52 honours] honour's Q, F 54 starres,] starres  
Q, F 65 humor] humour F 66 true-] true. F



## ZEPHYRVS.

*The Sunne, the Wind, the Verdure !*

70

SPRING. —All,

*That wisest Nature cause can call  
Of quick'ning any thing.*

At which, *Zephyrus* passeth away through the ayre, and the  
*Spring* descendeth to the Earth : and is receiu'd by the  
75 *Naiades*, or *Napeæ* ; who are the Nymph's, *Fountaines*,  
and Seruants of the season.

The second Song.

## FOUNTAINES.

80

*Fayre Maide, but are you come to dwell,  
And tarry with vs here ?*

SPRING.

85

*Fresh Fountaines, I am come to tell  
A tale in yond' soft eare,  
Whereof the murmur will doe well :  
If you your parts will beare.*

## FOUNTAINES.

*Our purlings wayte vpon the Spring.*

SPRING.

90

*Goe vp with me, then : helpe to sing  
The story to the King.*

Here the *Spring* goes vp, singing the argument to the  
King ; and the *Fountaines* follow with the close.

SPRING.

95

*Cupid hath ta'ne offence of late  
At all the Gods, that of the State,  
And in their Councell, he was so deserted,  
Not to be call'd into their Guild,  
But slightly pass'd by, as a child.*

76 season.] season- Q

98 child.] child- Q

97 into] unto G Guild,] Guild Q, F

## FOVNTAYNES.

*Wherein he thinks his honour was peruered.* 100

## SPRING.

*And though his Mother seeke to season,  
And rectifie his rage with reason,  
By shewing he liues yet vnder her command,  
Rebellious he, doth disobey,* 105  
*And she hath forc'd his armes away.*

## FOVNTAYNES.

*To make him feele the Iustice of her hand.*

## SPRING.

*Whereat the Boy, in fury fell,* 110  
*With all his speed, is gone to hell,  
There to excite, and stirre vp Iealousy,  
To make a party 'gainst the Gods,  
And set Heauen, Earth, and Hell at odds.*

## FOVNTAYNES.

*And rayse a chaos of calamity.* 115

The Song ended, the *Nymphs* fall into a dance, to their voyces, and instruments, and so returne into the *Scene*.

## THE ANTIMASQVE.

*First Entry.* 120

A part of the vnder-ground opening, out of it enters a Dwarf-Post from Hell, riding on a Curtall, with clouen feet, and two Lacqueys : These dance, & make the first entry of the Antimasque. Hee alights, and speakes.

## POSTILION. 125

*Hold my stirrop, my one Lacquey ; and looke to my Curtall,  
the other : walke him well, sirrah, while I expatiate my selfe*

119, 120 in italic type in F  
127 *sirrah*,] *Sirrah*. Q: *Sirrah*, F

122 Dwarf-Post] DWARF post G

here in the report of my office ! oh the Furies ! how I am ioyed  
 with the title of it ! Postilion of Hell ! yet no Mercury. But  
 130 a meere Cacodæmon, sent hether with a packet of newes !  
 newes ! neuer was Hell so furnished of the commodity of newes !  
 Loue hath bin lately there, and so entertained by Pluto, and  
 Proserpine, and all the Grandees of the place, as, it is there  
 perpetuall Holy-day : and a cessation of torment granted, and  
 135 proclaimed for euer ! Halfe-famish'd Tantalus is fallen to his  
 fruit, with that appetite, as it threatens to vndoe the whole  
 company of Costard-mungers, and ha's a riuer afore him,  
 running excellent wine. Ixion is loos'd from his wheele, and  
 turn'd Dancer, does nothing but cut capreols, fetch friskals, and  
 140 leades Lualtos, with the Lamix ! Sisyphus ha's left rowling  
 the stone, and is growne a Mr. bowler ; challenges all the prime  
 gamesters, Parsons in hell, and giues them odds : vpon Tityus  
 his brest, that (for sixe of the nine acres) is counted the subtilest  
 bowling-ground in all Tartary. All the Furies are at a game  
 145 call'd nine-pins, or keilles, made of old vsurers bones, and  
 their soules looking on with delight, and betting on the game.  
 Neuer was there such freedome of sport. Danaus daughters  
 haue broke their bottomlesse tubs, and made bonfires of them.  
 All is turn'd triumph there. Had Hell-gates bin kept with  
 150 halfe that strictnesse, as the entry here ha's bin to night,  
 Pluto would haue had but a cold Court, & Proserpine a thinne  
 presence, though both haue a vast territory. We had such a  
 stirre to get in, I and my Curtall, and my two Lacqueys all  
 ventur'd through the eye of a Spanish needle, we had neuer  
 155 come in else, & that was by the fauour of one of the guard who  
 was a womans-tayler, and held ope the passage. Cupid by com-  
 mission hath carried Iealousie from Hell, Disdaine, Feare, and  
 Dissimulation, with other Goblins, to trouble the Gods. And I  
 am sent after, post, to raise Tempest, Windes, Lightnings,  
 160 Thunder, Rayne, and Snow, for some new exployt they haue

130 hether] hither F      132 bin] beene F (149, 150)      136 threatens]  
 threaten's Q, F      137 ha's] he has G      138 wine.] wine Q : Wine ;  
 F      141 Mr. bowler] Master-bowler F3      142 odds :] odds G      Tity-  
 us] Tityus F3      145 nine-pins F : nine pins Q      149 Hell-  
 gates] hell gates Q : Hell gates F      150 strictnesse, F : strictnesse Q  
 152 territory.] territory Q      159 after, post,] after post, Q, F

against the Earth, and the Goddess Chloris, Queene of the flowers, and Mistris of the Spring. For ioy of which I will retorne to my selfe, mount my Bidet, in a dance ; and coruet vpon my Curtall.

The speech ended, the *Postillion* mounts his Curtall, and 165 with his Lacqueys, danceth forth as hee came in.

2 Entry.

*Cupid, Jealousy, Disdaine, Feare, and Dissimulation*, dance together.

3 Entry.

170

The Queenes Dwarfe, richly appar[r]el'd, as a *Prince of Hell*, attended by six infernall *Spirits* ; He first danceth alone, and then the *Spirits* : all expressing their ioy, for *Cupids* comming among them.

4 Entry.

175

Here the *Scene* changeth, into a horrid storme. Out of which enters the Nymph *Tempest*, with foure *Windes*, they dance.

5 Entry.

*Lightnings*, three in number, their habits glistering, ex- 180 pressing that effect, in their motion.

6 Entry.

*Thunder* alone, dancing the tunes to a noyse, mixed, and imitating thunder.

7 Entry.

185

*Rayne*, presented by fiue persons all swolne, and clouded ouer, their hayre flagging, as if they were wet, and in their hands, balls full of sweete water, which, as they dance, sprinkle all the roome.

167-90 *F* prints '2.' etc., and uses italic type for the entries. 172-86  
*Q* prints arabic numerals for 'six' &c 176 storme.] storme ; *F*  
 177 *Windes*, *F* : *Windes*. *Q* 183 alone.] alone *Q*, *F*

190

8 and last Entry.

Seuen with rugged white heads, and beards, to expresse  
*Snow*, with flakes on their garments, mix'd with hayle. These  
 hauing danced, returne into the stormy *Scene*, whence they  
 came.

- 195 Here, by the prouidence of *Iuno*, the tempest on an  
 instant ceaseth: And the *Scene* is changed into a delicious  
 place, figuring the bowre of *Chloris*: wherein, an arbour  
 fayn'd of Gold-smiths worke, the ornament of which was  
 borne vp with *Termes* of *Satyres*, beautify'd with *Festones*,  
 200 garlands, and all sorts of fragrant flowers. Beyond all this,  
 in the skie a-farre of appear'd a *Rainebow*. In the most  
 eminent place of the Bowre, sate the Goddess *Chloris*,  
 accompanied with fourteene *Nymphs*, their appar[r]ell white,  
 embroydered with siluer, trim'd at the shoulders with great  
 205 leaues of greene, embroydered with gold, falling one vnder  
 the other. And of the same worke were their bases, their  
 head-'tires of flowers, mix'd with siluer, and gold, with some  
 sprigs of *Ægrets* among, and from the top of their dressing,  
 a thinne vayle hanging downe.

210

All which beheld,

The Nymphs, Riuers, and Fountaynes, with the Spring,  
 sung this reioycing Song.

## Song. 3.

## RIVERS, SPRING, FOVNTAYNES.

- 215 *Run out, all the Flouds, in ioy with your siluer feete ;*  
*And hast to meete*

190 and] *And F* 197 *Chloris*: wherein.] *Chloris*. Where, in *Q*, *F*:  
*CHLORIS*, wherein *G* 199 *Festones*] *Pestones F* 201 a-farre *F*:  
 a farre *Q* of] off *F* *Rainebow*. In] *Rainebow*, In *Q*: *Rainebow*,  
 in *F* 204 embroydered] *F*: embroydered, *Q* 211 Fountaynes,]  
 Fountaynes *Q*: Fountaines *F*: Fountain, *F* 213 3.] 3. *Q* 214  
 RIVERS . . . FOVNTAYNES] Grand. Cho. *G* (and so later) 216, 217  
 One line in *Q*, *F* meete | The] meete, the *Q*: meet, the *F*

*The enamour'd Spring ;*  
*For whom the warbling Fountaynes sing*  
*The story of the flowers,*  
*Preserued by the Howers,* 220  
*At Iuno's soft command, and Iris showers,*  
*Sent to quench iealousie, and all those powers*  
*Of Loues rebellious warre :*  
*Whil'st Chloris sits a shining starre*  
*To crowne, and grace our iolly song,* 225  
*Made long,*  
*To the notes, that we bring,*  
*To glad the Spring.*

Which ended, the Goddesses, and her *Nymphs* descend the degrees, into the roome, and dance the entry of the grand- 230  
 masque.

After this, another Song by the same persons, as before.

## Song. 4.

## RIVERS, FOVNTAYNES.

*{ Tell a truth, gay Spring, let vs know* 235  
*What feete they were, that so*  
*{ Impres't the Earth, and made such various flowers to grow !*

## SPRING.

*{ She that led, a Queene was at least,*  
*Or a Goddesses, 'boue the rest :* 240  
*{ And all their graces, in her selfe expres't !*

## RIVERS, FOVNTAYNES.

*{ O, 'twere a fame, to know her name !*  
*Whether shee were the roote ;*  
*{ Or they did take th'impression, from her foote.* 245

218 sing] sing : Q, F      219, 220 One line in Q, F      flowers, | Pre-  
 serued] flowers ; preserved Q : flowers ; preserved F      220 Howers,]  
 Howers ; Q : Howres ; F      225-8 Two lines in Q, F, divided at  
 'long' and 'Spring'      221 showers,] showers ; Q, F      229 Nymphs]  
 Nymphs, F      233 4.] 4, Q      239 least] lest F      243 O, 'twere  
 F : O' it were Q      245 impression,] impression F

The Masquers here dance their second dance.

Which done,

The farther *Prospect* of the *Scene* changeth into ayre,  
with a low *Land-shape*, in part couered with clouds : And  
250 in that instant, the Heauen opening, *Iuno*, and *Iris* are  
seene, and aboue them many *aëry spirits*, sitting in the  
cloudes.

Song. 5.

*I V N O.*

255 *Now Iuno, and the Ayre shall know*  
*The truth of what is done below,*  
*From our discoloured bow.*  
*Iris, what newes ?*

*I R I S.*

260 *The ayre is cleare, your bow can tell,*  
*Chloris renown'd, Spight fled to Hell ;*  
*The businesse all is well.*  
*And Cupid sues—*

*I V N O.*

265 *For pardon. Do's hee ?*

*I R I S.*

*Hee sheds teares*  
*More then your Birds haue eyes.*

*I V N O.*

270 *The Gods haue eares.*  
*Offences, made against the Deities,*  
*Are soone forgot—*

*I R I S.*

*If who offends, be wise.*

275 Here, out of the Earth, ariseth a Hill, and on the top of  
it, a globe, on which *Fame* is seene standing, with her

251 *aëry*] *aery* Q  
line in Q, F  
standing Q, F

257, 258 One line in Q, F  
263 *sues—*] *sues- Q : sues F*

262, 263 One  
276 standing.]

trumpet in her hand ; and on the Hill, are seated four Persons, presenting *Poesie, History, Architecture, and Sculpture* : who together with the *Nymphs, Floods, and Fountaynes*, make a full *Quire* ; at which, *Fame* begins to mount, and <sup>280</sup> moouing her wings, flyeth, singing, vp to Heauen.

F A M E.

*Rise, golden Fame, and giue thy name a birth,*

C H O R V S.

*From great and generous actions, done on Earth.* 285

F A M E.

*The life of Fame is action.*

C H O R V S.

*Vnderstood*

*That action must be vertuous, great, and good !* 290

F A M E.

*Vertue it selfe by Fame is oft protected,  
And dies despised——*

C H O R V S.

*Where the Fame's neglected.* 295

F A M E.

*Who hath not heard of Chloris, and her bowre,  
Fayre Iris act, employ'd by Iuno's power  
To guard the Spring, and prosper euery flower,  
Whom Iealousie and Hell thought to deuoure ?* 300

C H O R V S.

*Great actions, oft obscur'd by time, may lye,  
Or enuy——*

277 trumpet] trumpet, Q : Trumpet, F 278 presenting] pre-  
senting, Q 280 Quire ; F 3 : Quire, Q, F 281 singing,  
F 3 ; singing Q, F 283 Rise,] Rise Q, F birth,] birth Q, F  
292 off] of't Q (so 302) 295 Fame's] Fame's Q, F neglected.  
F : neglected Q 297 bowre,] bowre Q : Bowre F : Bower, F 3



## F A M E.

305

*But they last to memory.*

## P O E S Y.

*Wee that sustaine thee, learned Poesy,*

## H I S T O R Y.

*And I, her sister, seuere History,*

310

## A R C H I T E C T V R E.

*With Architecture, who will rayse thee high,*

## S C U L P T V R E.

*And Sculpture, that can keepe thee from to dye,*

## C H O R V S.

315

*All helpe <to> lift thee to eternity.*

## I V N O.

*And Iuno, through the ayre, doth make thy way,*

## I R I S.

*By her serenest Messenger of Day.*

320

## F A M E.

*Thus Fame ascends, by all degrees, to Heauen :  
And leaues a light, here, brighter then the seuē.*

## C H O R V S.

325

*Let all applaud the sight.**Ayre first, that gaue the bright**Reflections, day or night !**With these supports of Fame,**That keepe aliue her name !**The beauties of the Spring,*

330

*Founts, Riuers, euerything :*

304 FAME.] FAME Q 307 learned] Learned Q, F Poesy.] Poesy  
 Q : Poesie, F 309 History.] History. Q, F 313 dye,] dye. Q, F  
 315 to lift W 321 Fame] Fame, F ascends] ascend's Q, F 322  
 brighter] brighter, Q 326 day] Day Q, F night] Night Q 329 Spring,]  
 Spring, Q, F 330 Founts] Fount's Q, F

*From the height of all,  
To the Waters fall,  
Resound, and sing*

*The honours of his Chloris, to the King.*

*Chloris, the Queene of Flowers ;  
The sweetnesse of all Showres ;  
The ornament of Bowres ;  
The top of Par-amours !*

335

*Fame being hidden in the clouds, the hill sinks : and the  
Heauen closeth.*

340

*The Masquers dance with the Lords.*

*The End.*

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*The Names of the Masquers as they  
sate in the Bowre.*

*The Queene.*

345

Countesse of *Carlile*. Countesse of *Oxford*. Lady *Strange*. Countesse of *Berkeshire*.  
Lady *Anne Cauendish*. Countesse of *Carnaruan*. Countesse of *Newport*. Lady *Penelope Egerton*.  
M. *Porter*. M. *Dor. Sauage*. La. *Howard*. M. *Eliz Sauage*. M. *Anne Weston*. M. *Sophia Cary*.

332 *fall*,] *fall*- Q, F 334 *honours*] *honour's* Q, F 339 *Fame*] *Fame*, Q, F 342 *The End.*] In Q, F after l. 340: in F3 after the 'Names of the Masquers'. 345-50 So in Q, printed up the page instead of across it: F breaks up into four lines ending 'Strange', 'Carnaruan', 'Savage', 'Cary'. 347 Anne F: Anne Q



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III  
THE LATER ENTERTAINMENTS  
1620-1634

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AN ENTERTAINMENT AT THE  
BLACKFRIARS

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## THE TEXT

Written for performance at the christening of Charles Cavendish, second son of Sir William, second Earl of Devonshire,<sup>1</sup> who was born on 20 May, 1620, the text of this entertainment is preserved in Harley MS. 4955 on folios 48 to 52. This manuscript, as its contents show, was made for the Newcastle family, probably for the Earl, who was Jonson's patron. It also contains important texts of the Earl's entertainments of King Charles at Welbeck in 1633 and of the King and Queen at Bolsover in 1634, five letters of Jonson to the Earl,<sup>2</sup> and epitaphs on members of the Cavendish family. The scribe was a servant of the family, probably the Earl's secretary. He was also the copyist of a Bodleian manuscript, MS. Rawlinson Poetry 16, 'Poems Songs a Pastorall and a Play by the R<sup>t</sup> Hon<sup>ble</sup> the Lady Iane Cavendish and Lady Elizabeth Brackley'; 'W. N.', i.e. 'William Newcastle', is stamped on the cover. Whether the bad grammar and bad metre of these poems is to be attributed to the authors or to the copyist it is impossible to say—probably the former, for the latter in his transcript of *The Gypsies Metamorphosed* faithfully reproduced some senseless blunders of the 1640 Folio.<sup>3</sup>

The Entertainment was first printed in *The Monthly Magazine; or British Register*, part I, February 1816, with the title *The Christening; A Masque by Ben Jonson, Not in his Works*. The text, which was intended to be an exact reprint, is very bad. Gifford's edition, which appeared later in the year, was the first to include the Entertainment in an edition of Jonson; he pandered to propriety by omitting a few lines and phrases. These F. Cunningham supplied in his recension of Gifford in 1875. Their text is disfigured by such blunders as 'rude' for 'vnrude' in line 46, which they probably regarded as a correction; 'urge' for 'trye' in

<sup>1</sup> See Sir C. H. Firth's account of him in the *Dictionary of National Biography*. In vol. ii, p. 311, we had followed Gifford in stating that the christening took place in the house of the Earl of Newcastle.

<sup>2</sup> Printed in vol. i, pp. 210-14.

<sup>3</sup> See pages 560-1.



line 137; 'feasts' for 'leasts' in line 214; 'wave' for 'waye', i.e. 'weigh', in line 263, 'beate' for 'heate' in line 269, 'while working' for 'while we know' in line 298. In the present edition abbreviations such as 'ye' and 'weh' have been expanded, and the inconsistent use of 'u' and 'v' has been normalized. The critical apparatus gives the manuscript readings which we have corrected. We have only this text to go upon, and it is sufficient to point out where we have deviated from it. We are puzzled by the scribe's correction of 'slike-stone' to 'slide-stone' in line 117. If he were trustworthy, we should have accepted his correction, but the word 'slide-stone' is unknown.

Though this slight entertainment was not included in the Folio of 1640, the ascription to Jonson is above suspicion: the Newcastle Manuscript is authoritative on such a point, and the internal evidence confirms it.

DECEMBER  
1597:

# At the Entrance to y banquet;

## A Forrester:

**Sr.** Youe welcome to y Forrest, you haue seen a battell  
spread table, now you see a huntinge; & knowe not what y game will  
be: but y ground is well cleared, with Trees; the most of whiche  
will come to hande if they take Couert (Sir) Demer with y needles,  
for y huntinge is meant, to be so Regall, as Trees, Dregges Dene, all  
meant to be a parte of y Quarrye.

## <sup>In the Passage</sup> Dugges. Kecks. Holdbacke.

Dugges

Are they cunninge? which are y Gossips. **Kecks.**  
peace here they come all. **Drugges.** I'll go up and get me a stea-  
dinge to lunde y Arroy. **Holdbacke.** you'll bee the best there  
if faith nurse **Holdbacke.** are here with y flower Lillies; peace  
**Kecks.** I sweete Gentleman, be a Gossip, be nere faine to be a fa-  
ther if faith **Hold.** soe they were both, and sweete fortunes good  
pleasures to send it

## At the Banquett:

Hold.

Nowe God Multiplye your highnes, and my honorable Lord to: and  
my good lady y Countesse. I haue one word for you all Welcome;  
it is farough to y wise, and as good as a hundred y knowe; I his is  
my day: my Lorde, and my ladye. Come like you my boy: ist are a  
goodly boy: I sayd his name would be Charles when I lookt vpon  
Charles maynt to lair night, he's here vnder y starre. I haue a



# ⟨AN ENTERTAINMENT AT THE BLACKFRIARS.⟩

*At the Entrance to the banquet :*

*A Forrester :*

Sir, y'are welcome to the Forrest, you haue seene a battell vpon a table, now you see a huntinge; I knowe not what the game will proue, but the ground is well clothed, <sup>5</sup> with Trees; The most of these deere, will come to hande, if they take Couert (Sir) downe with the wooddes, for the huntinge is meant, to be so Royall, as Trees, Dogges, Deare, all, meane to be a parte of the Quarrye.

*In the Passage.*

10

*Dugges, Kecks, Holdbacke:·*

*Dugges.* Are theye cumming? where? which, which are the Gossips?

*Kecks.* Peace, here they come all.

*Dugges.* I'le vp and get mee a standinge behinde the Arras. <sup>15</sup>

*Holdbacke.* Youle bee thrust there I'faith, nurse.

⟨*Kecks.* . . . . .⟩

*Holdback.* Noe, hee with the blewe Ribband; peace.

*Kecks.* O sweete Gentleman, he a Gossip, hee were fitter to be a father ifaith. <sup>20</sup>

*Hold.* Soe theye were both, and 'twere fortunes good pleasure[s] to send it.

*At the Banquett:·*

*Hold.* Nowe God Multiplie your highnes, and my honorable Lord to: and my good lady the Countess! I haue one <sup>25</sup>

5 prove, 6 hande 7 Covert wooddes *correcting an original spelling* woods 12-22 *One paragraph in the MS.* 14  
peace 15 *Drugges:* got 16 *Holdbacke:* youle Iffaith  
17 *Lacuna marked by G.* 18 *Holdback:* noe peace Kecks. O  
20 i faith Hold: soe 21 twere 24-58 *One paragraph in the MS.*  
24 *Holdback enters with the child, Duggs and Kecks. G.*  
25 Countess?

- word for you all *Welcome*, which is Inough to the wise,  
and as good as a hundred, you knowe. This is my day !  
my Lords, and my ladye, howe like you my boy ? is't not  
a goodlye boy ? I sayd his name would be Charles when  
30 I look't vpon Charles wayne t'other night, hee's borne  
vnder that starre, I ha' giuen measure i'faith ; hee'l  
proue a pricker (and god will) by one priuie marke that  
I founde about him ! Would you had such another, my  
Lord Gossips, euerye one of you, and as like the father.  
35 O what a glad woman, and a proude should I bee, to be  
seene at home with you vpon the same occasion !

*Dugges.* Come, come : neuer put for it, woman, I knowe  
my place : It is before, and I would not haue you mistake  
it.

- 40 *Kecks.* Then belike my place is behinde.

*Dugges.* Bee it where it wooll, that will appeare.

*Hold.* How now, what's the matter with you two ?

*Dugges.* Why, Mr<sup>s</sup> Kecks, the drye nurse, striu's to haue  
place of mee.

- 45 *Kecks.* Yes, Mr<sup>s</sup> Dugges, I doe indeede.

*Holdbacke.* What ? afore the Prince, (are you so vnruide,  
and vnciuill ?)

*Kecks.* Why not afore the Prince, (worshipt might he bee)  
I desire noe better a Iudge.

- 50 *Hol<d>backe.* No ? and my Lord Chancerye heare, doe you  
knowe what you say ? Goe too, Nurse, ha' donne, let the  
Musicke ha' their play. You haue made a ioyfull house  
heere i'faith, the glad ladye within i'th S<t>rawe, I hope,  
has thanked you for her littell Carle : the little Christian,  
55 such a comfortable daye as this, will cue'n make the  
father redye to make aduenture f<or> another, in my Con-

27 hundred	knowe,	day ?	28 ladye]	ladies, G	'ist	30
to'ther	31, 53	iffaith	32 prove	privie	33 him ?	would
another	34	euerye	36 occasion ;	Dugges: Come	37 never	it
39 it ;	Kecks: then	40 behinde ;	Dugges:	41 appeare	Holde:	
how now	whats	42 two ;	Dugges: why	Mr <sup>s</sup> Kecks:	44 mee	
Kecks: yes	45 indeede ;	Holdbacke: what ?	47 vnciuill ?			
Kecks: why	49 Iudge ;	Holbacke:	51 goe	Nurse ha		
donne	52 ha	play ? you	53 I'th	hope	56 adven-	
ture	another					

science ; Sing sweetlye, I pray you, and you haue a good  
brest, out with't for my lords Credit.

*Songe:.*

If nowe as Merrye you could bee, 60  
as you are welcome heere,  
Who wayte would haue no tyme to see  
the meannes of the Cheere.

But you that deigne the place and Lord,  
soe much of bounty', and grace, 65  
Reade not the banquet, on his boorde,  
but that within his face :

Where if by ingaging of his harte,  
he yet could set forth more,  
The world would scarce afford a parte, 70  
of such imagin'de store.

All had bin had that could bee wisht,  
vpon so ritch a pawne,  
Were it Ambrosia to bee disht  
Or Nectar to be drawne. 75

*Duggs.* Howe, dame ? a dry nurs better then a wet nurse ?

*Kecks.* I, is not sommer better then winter ?

*Dugges.* O, you dreame of a dry Summer.

*Kecks.* And you are soe wet, you are the worse againe ; doe  
you remember my Lady *Kicking-ups* childe that you gaue 80  
such a bleach to, was neuer cleere since ?

*Dugges.* That was my Lady *Kicking-ups* owne doinge (you  
dry chippe, you) and not myne.

57 sweetlye have 62 see, 64 Lord. 65 grace. 66 boorde.  
68 by' engaging G. 74 were it ambrosia 76-218 In the MS.  
a series of irregular paragraphs, with the speakers' names in larger hand-  
writing. 76 Duggs. Howe corrected from an original Hold : 77  
*Kecks* : I 78 *Dugges* : O you] originally your, but the scribe  
rubbed the last letter with his finger, leaving a blur. 79 *Kecks* : and  
again, 80 kicking-vps 81 never since *Dugges* 82  
*Kicking-ups*. 83 chippe myne, Twas originally, corrected to  
myne : Twas, and the name of *Kecks* inserted in the margin.

*Kecks.* 'Twas yours, m<sup>rs</sup> wetter, and you shronke i'th wet-  
 85 ting for it, if you bee remembred, for shee turnd you  
 away, I am sure. Wet moones, you knowe, were euer  
 good weede-springers.

*Duggs.* My moone's no wetter then thynce, gooddye Cawdle-  
 maker; you for makinge of costlye Cawdles, as good a  
 90 Nurse as I!

*Hold.* Whye, can I carrie no swaye? noe stroke amonge  
 you? will you open your selues thus, & lett euerie one  
 enter into your secrets? shall they take it vp betweene  
 you? a Gods name proffer it to 'em: I am nobodye, I: I  
 95 knowe nothinge. I am a midwife of this month, I: I  
 neuer helde a ladyes backe till now, you thinke.

*Dugges.* Wee neuer thought so, M<sup>rs</sup> *Holdbacke*.

*Holdbacke.* Goe too, you doe thinke so vpon the poynt, and  
 say as much i' your behaiour. Who, I pray you, pro-  
 100 uided your places for you; was't not I? When vpon the  
 first vewe of my ladyes brests, and an inspection, of what  
 past from her, with the white wine, and the Opall  
 cloud, and my suffumigation, I told her Ladyshippe  
 at first shee was spedd; and then vpon her paine, so  
 105 after drinkinge the meade, and Hidromell, I assur'd her  
 it was soc without all peraduenture, I knowe nothinge?  
 After this, when my lord was deportunate with mee to  
 knowe my opinion whether it was a boy or a girle, that  
 her ladyshipp went withall, I had not my sig[h]nes, and  
 110 my prognosticks about me, as the goodness of her lady-  
 ships complection, the Coppidness of her belly on the  
 right side, the lyinge of it so high in the Cabinett, to pro-  
 nounce it a boy? nor I could not saye, and assure, vpon  
 the difference of the papps, when the right brest grewe

84 Twas yours      86 away      sure, wet moones you knowe . . .  
 weede springers Duggs my *omitted originally and written in between the*  
*lines.* ever      88 moones      thynce      Cawdle maker,      90 I.  
 91 *Hold*: whye      92 you, will      94 you,      nobodye      95 month  
 I I      96 thinke: *Dugges*: wee      97 *Holdbacke*. *Holdback*:  
 goe too      99 i'] I      behaiour, who I pray you      provided      100  
 wast when      104 spedd?      106 without *correcting an original*  
 with.      peraduenture,      107 this      109 w<sup>th</sup> all,      110 me.  
 As      ladyships,

harder, the Nipple red, risinge like a strawberrie, the 115  
milke white and thicke, and standinge in pearles vpon  
my nayle, the Glasse and the slike-stone, a boy for my  
money ; nor when the milke dissolu'd not in water, nor  
scattered, but sunke ; a boy still ; no, vppon the very  
day of my Ladyes labour, when the wiues came in, I 120  
offerd no wagers, not the odds, I ? three to one ? haueinge  
obseru'd the Moone the Night before, and her Ladyshipp  
sett her right foote, foremost, the right pulse, beate  
quicker, and stronger, and her right eye, growne, and  
sparklinge, I assure your Lordshippe, I offerd to hold 125  
M<sup>r</sup> Doctor a discretion, it was a boye : and if his doctor-  
shippe had layd with mee, and venturde, his worshippe  
had lost his discretion.

*Kecks.* Why, M<sup>rs</sup>, heer's nobodye calls your skill in ques-  
tion, wee knowe that you can tell when a woman goes 130  
with a Timpanie, the Mole, or the Moone Calfe.

*Holdback.* I, and whether it be, the fleshe Mole, or the winde  
Mole, or the water Mole, I thanke god, and our M<sup>rs</sup>  
Nature, shee is gods Chambermayde, and the Midwife is  
hers ; wee can examine virginitie, and frigidditye, the 135  
sufficienc(i)e, and Capabilitye of the persons ; by our  
places, we trye all the Conclusions. Manye a good thinge,  
passes through the Midwifes hand, manye a merrye tale  
by her mouth, manye a Gladd cupp through her lippes,  
shee is a leader of wiues, the lady of light harts, and the 140  
queene of the Gossipps.

*Kecks.* But what is this to vs, M<sup>rs</sup> *Holdback* ? the which is  
the better nurse, the wet or the drye ?

*Hold.* Nay, that make an end betweene your selves, I am  
sure I am drye with talking to you, giue me a cuppe of 145  
hippocrasse.

*Dugges.* Whye, see there nowe whether drynesse bee not a  
115 strawberrie 117 slide stone, *correcting an original slike*  
stone, *which is probably right.* 119 no 121 odds one, 123  
pulse 127 worshippe, 129 why M<sup>rs</sup> heers 131 Calfe  
132 *Holdback* : I winde Mole 133 mole. I 134 nature 136  
persons, 137 Conclusions, Manye 141 Gossipps ; *Kecks* : 142  
vs *Hold-back.* 143 drye, 144 *Hold* : Nay 147 *Dugges* whye



defect, out of her owne mouth, that shee is fayne to call  
for moysture, to wet her. Does not the infa[i]nt doe soe,  
150 when it would sucke ? what stills the childe when it's drye,  
but the teat ?

*Kecks.* But when it is wett, i'th blanckets, with your super-  
fluties, what quiets it then ? It is not the two bottles at  
the brests, that when you haue emptied, you doe nothing  
155 but drinke to fill againe, will do't ! It is the openinge of  
him, and bathinge of him, and the washinge, and the  
clensinge, and especiallye, the dryinge, that nourishes the  
childe ; clensinge his eyes, and nostrills, wiping his eares,  
fashioninge his head, with strokinge it betweene the  
160 hands, clappinge a peece of scarlett on his mole, forminge  
his mouth for kissinge againe he come at age, carefull  
layinge his leggs, and armes straight, and swat'hinge 'em  
so iustlye, as his mothers maides maye leape at him,  
when he bounces out on his blanc'kets. These are the  
165 offices of a nurse, a true nurse. What beautie would euer  
behold him hereafter, if I nowe, by negligence of bynd-  
inge, should either make him crumpe shouldred, crookd  
legde, splay footed, or by carelesse placinge the Candle in  
a light, should send him forth into the world with a payre  
170 of false eyes ? Noe, 'tis the Nurse, and by exelence the  
drye nurse, that giues him fashionable feete, legges, hands,  
mouth, eyes, Nose, or what euer in member else, is accept-  
able to ladyes.

*Dugges.* Naye, there you wronge M<sup>rs</sup> *Holdback*, for it is shee  
175 that giues him measure, I'me sure.

*Hold.* I, and I'le Iustifye his measure.

*Dugges.* And what increases that measure but his milke,  
his suckinge, and his battninge ?

*Kecks.* Yes, and your eatinge, and drinkinge to get more ?

149 her, does 151 teat ; *Kecks* : but 152 wett ? 153  
then, it 155 do't ? 157 Especiallye 158 clensinge] clearing G.  
164 blanc'kets 165 nurse a nurse, what ever 166 nowe  
negligence, 169 forth] omitted originally in MS. 170 Noe tis  
172 ever 174 Naye 175 sure ; I and with the name *Hold* :  
added in the margin. 176 measure, *Dugges* : 178 battninge,  
*Kecks* : yes,

your decoctions, and Cawdles, spurginge, bathinge, and 180  
boxinge your Brests, thou misproud creature, I am  
asham'd on thee.

*Dugges.* Howe enuiouslye shee talkes, as if anye neerer, or  
nobler office, could bee done the Childe then to feede him,  
or anie more necessarye, and carefull, then to encrease 185  
that which is his nutriment, from both which I am trulye,  
and principallie named his nurse.

*Kecks.* Principallie? O the pride o' thy Pappes: would  
I were the ague i' thy brests, for thy sake, to bore 'em as  
full of holes as a Cullender! As if there were no nutri- 190  
ment but thy milke, or nothings could nurse a chylde,  
but suckinge; why if there were noe milke in nature, is  
there no other foode? howe were my ladye prouided else  
against your goinge to men (if the toy should take you)  
and the corruption of your milke that way? 195

*Duggs.* Howe? I goe to man? and corrupt my Milke?  
thou dried eeles skin!

*Kecks.* Yet, Mrs wet-eele-by-the-tayle, if you haue a minde  
to it, such a thinge has bin donne.

*Dugges.* I defye thee, I: thou onion-eater, and now I thinke 200  
on't, my lady shall knowe of your close dyet, your cheese,  
and chibbols, with your fresh trype, and garlicke in priuate,  
it makes a sweete perfume i'th nurcerye, as if you had  
swallowed (Sir reuerence). Ah, 'tis pittye such a one,  
should euer come, about any good bodyes childe; thou'lt 205  
stifle it with thy breath one of theis mornings.

*Kecks.* Indeede, you had like to haue ouerlayd it, the other  
night, and preuented its Christendome, if I had not lookt  
vnto you, when you came soe bedewed out of the wine  
seller, and so watred your Couche that to saue your credit 210

180 spurginge      181 boxinge] *originally* your boxinge.      182  
y<sup>ee</sup> *Dugges*: howe enuiouslye      187 nurse, *Kecks*: Principallis?      188 o  
189 i'] I      190 Cullender, as      191 thy] *originally* I thy (*i.e.*  
i' thy)      193 foode, provided      194 you, and      195 way  
196 *Duggs*      197 skin; *Kecks* yet      wet eele by the tayle,      200  
*Dugges* thee onion eater,      201 on't cheese, G: cheere, *MS.*  
202 private,      204 reuerence) ah tis      206 thei's      207  
*Kecks*: over layd      208 prevented

with my Lady next morninge, you were glad to laye it,  
vpon your innocent bedfellowe, and slander him to his  
mother, howe plentifullye hee had suckt : This was none  
o' your drye leasts nowe, this was a soker.

215 *Holdbacke*. I, by <my> fayth was't. And you ouerflowe  
soe, it's euen tyme to stop the breach, and pack you both  
hence, get you in ; heere comes a wise man will tell vs  
another Tale :

*A Mathematician.*

220 'Tis cleere, in heauen all good aspects agree  
To bless with wonder, this Natiuitie,  
But what neede this, soe farre, our starre extend,  
When heare a starre shines, that doth farre transcend,  
In all bencuolence, and swayes more powre  
225 To rule his whole lyfe then the starre his howre ?  
For in a prince, are all things, since they all,  
To him, as to their end in Nature, fall,  
As from him, being their fount, all are produced,  
Heaue<n>s right through his, where <'ere> he rules, diffused.  
230 This childe then from his bountye shall receiue  
Iudgment in all things, what to take or leaue,  
Matter to speake, and sharpenes to dispute,  
Of euerye action both the roote and f<r>uite,  
Truly foreseeinge in his each fit deede,  
235 Wisdom t'attempt, and spirit to proceede,  
In mirth ingenious hee shall bee, in game  
Hee shall gayne fauour, in things serious, fame.  
Discentions shall hee shunne, and peace pursue,  
Frendships by frayltyes broke, hee shall renewe,  
240 Vertue by him shall gaine againe her youth  
And ioy as much therein, as in her truth.

211 morninge	214 o	215 <i>Holdbacke</i> : I	wast, and	over
flowe	216 soe	even	220 Tis	222 farre
when	224 in all	benevolence,	225 howre.	227 him
Nature	228 being,	229 where'er G.	rules defused,	230
receiue,	233 euerye	236 bee	game,	237 hee
239 frendships	240 vertue	241 and	truth,	

All helpes chances, hee shall free indure,  
And perils past, at length surviue secure.  
This is the songe wherewith his fates are full,  
That spin his threede, out of the whitest wooll. 245

*Songe:.*

A Battle, a battle, o that you had bin,  
To ha' seene but the delicate sport is within,  
And howe the two nurses doe rore,  
The drye nurse shee sweares, 250  
To haue the wet by the eares,  
And in fellowshipe calleth her whore,  
And sayth shee will pay her her score.  
Nowe the wet-nurse doth water the place,  
And while they doe iangle, 255  
The midwife doth wrangle,  
And is very neere in the same case,  
Shee <s>purgeth,  
Shee vrgeth,  
And layes them the lawe. 260  
They fight,  
And they bite,  
And not waye her a strawe.  
Then of goeth her graue veluet hatt  
And vp comes her tayle. 265  
I, and rather then fayle,  
Shee lets flye at them both with that,  
And her Drumme it goes twiddle dum twat,  
But they heate her with manye a thumpe,  
And nowe to asswage 270  
The height of her rage,  
They are coolinge her downe at the pumpe.

242 all	indure	243 secure,	245 wooll :	248 ha
250 the	251 to	253 and	score,	254 nowe
and	256 the	257 and	258 spurgeth, G.	262 bite
265 and	268 goes,	269 but	thumpe	271 the

*In the hall by watermen**Songe:·*

275 They say it is merrye when Gossips doe meete.  
 and more to confirme it, in vs you maye see't,  
 for wee haue well tasted your wine in the streete,  
 and yet wee make shift to stand on our feete.

As soone as wee heard the Prince would be heere,  
 280 wee knewe by his comming wee should haue good cheere.  
 A Boy for my ladye then euerye yeere,  
 crye wee, for a Girle will afforde vs but beere.

Nowe, Lucke, wee beseeche thee that all things may stande,  
 with my ladyes good likinge, that my Lord takes in hande,  
 285 that still theire come gossips, the best in the land,  
 to make the Black Fryars compare with the Strande,

That wee maye saye,  
 another day,  
 my lord be thanked,  
 290 wee had such a banquet,  
 at Charles his Christning,  
 was worth the lystning.

After a yeare  
 and a day, for, I feare,  
 295 wee shall not see  
 the like will bee,  
 to sample hee,  
 while wee know the Thames,  
 Vnles't bee a Iames.

276 it	you	<i>written originally before</i>	in vs	278 feete,
280 cheere,	281 A boy	everye	282 wee	283 Now
lucke	284 likinge	285 gossips	286 blacke fryars	
strande,	293 yeare,	294 day for	295 see,	298
Thames	299 Vnlest			

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# THE MASQUE OF OWLS

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## THE TEXT

First printed in the Folio of 1640 in the Masque section on signatures S 1 and 2, pages 125-8.

# THE MASQUE OF OWLES AT KENELWORTH.

Presented by the Ghost of Captaine *Coxe*  
mounted in his Hobby-horse.

1624.

CAP. COXE.

R Oome, roome, for my Horse will wince,  
If he come within so many yards of a Prince,  
And though he have not on his wings,  
He will doe strange things. 5  
He is the *Pegasus* that uses  
To waite on *Warwick* Muses ;  
And on gaudy-dayes he paces  
Before the *Coventrie* Graces ;  
For to tell you true, and in rime, 10  
He was foald in Q. *Elizabeths* time,  
When the great Earle of *Lester*  
In this Castle did feast her.  
Now, I am not so stupid  
To thinke, you thinke me a *Cupid* ; 15  
Or a *Mercurie*, that sit him :  
Though these Cocks here would fit him.



- But a spirit very civill,  
 Neither Poets God, nor Devill,  
 20 An old *Kenelworth* Fox,  
 The Ghost of Captaine *Cox*,  
 For which I am the bolder,  
 To weare a Cock on each shoulder.  
 This Captaine *Cox*, by St. *Mary*,  
 25 Was at *Bullen* with King *Hary* ;  
 And (if some doe not vary)  
 Had a goodly library,  
 By which he was discerned  
 To be one of the learned,  
 30 To entertaine the Queene here,  
 When last she was seene here.  
 And for the Towne of *Coventrie*  
 To act to her soveraigntie.  
 But so his lot fell out,  
 35 That serving then afoot,  
 And being a little man ;  
 When the skirmish began  
 'Twixt the *Saxon*, and the *Dane*,  
 (For thence the storie was ta'ne)  
 40 Hee was not so well seene  
 As he would have beene o' the Queene.  
 Though his sword were twice so long  
 As any mans else in the throng ;  
 And for his sake, the Play  
 45 Was call'd for the second day.  
 But he made a vow  
 (And he performes it now)  
 That were he alive, or dead,  
 Hereafter, it should never be sed  
 50 But *Cap. Cox* would serve on horse  
 For better or for worse,

If any Prince came hither.  
 And his horse should have a feather ;  
 Nay, such a Prince it might be,  
 Perhaps he should have three. 55

Now, Sir (in your approach  
 The rumbling of your Coach  
 Awaking me, his Ghost)  
 I come to play your Host ;  
 And feast your eyes and eares, 60  
 Neither with Dogs, nor Beares,  
 Though that have beene a fit  
 Of our maine shire-wit,  
 In times heretofore,  
 But now, we have got a little more. 65

These then that we present  
 With a most loyall intent  
 And (as the Author saith)  
 No ill meaning to the Catholique faith,  
 Are not so much beasts, as Fowles, 70  
 But a very Nest of Owles,  
 And naturall, so thrive I,  
 I found them in the Ivy,  
 A thing, that though I blundered at,  
 It may in time be wondred at, 75  
 If the place but affords  
 Any store of lucky birds,  
 As I make 'em to flush  
 Each Owle out of his bush.

Now, these Owles (some say) were men, 80  
 And they may be so agen,  
 If once they endure the light  
 Of your highnesse sight :  
 For Bank-rupts, we have knowne,  
 Rise to more then their owne, 85

53 feather ;] feather *F* : Feather ; *F*<sub>3</sub> 54 be,] be *F* 56  
 approach] approach) *F*<sub>3</sub> 58 his] (his *F* 63 maine shire-wit]  
 maine-shire wit *F* 81 so agen] soagen *F* 84 knowne,]  
 knowne *F* 85 owne,] owne. *F*

With a little-little savour  
 Of the Princes favour ;  
 But, as you like their tricks,  
 I'll spring 'em, they're but six.

90 Hey, Owle first.

This Bird is *London* bred,  
 As you may see by his horn'd head.  
 And had like to have beene ta'ne  
 At his shop in Ivy-lane,

95 Where he sold by the pency  
 Tobacco, as good as any ;  
 But, whether it did provoke  
 His conscience, he sold smoke ;  
 Or some other toy he tooke,  
 100 Towards his calling to looke :  
 He fled by Moone-shine thence ;  
 And broke for sixtene pence.

Hey, Owle second.

This too, the more is the pittie,  
 105 Is of the breed, of the same Citie,  
 A true Owle of *London*  
 That gives out he is undone,  
 Being a Cheese-monger,  
 By trusting two of the younger  
 110 Captaines, for the hunger  
 Of their halfe-staru'd number ;  
 Whom since they have shipt away :  
 And left him God to pay,  
 With those eares for a badge  
 115 Of their dealing with his Madge.

Hey, Owle third.

A pure native Bird  
 This, and though his hue  
 Be not *Coventrie*-blue,

87 favour ;] favour, *F*  
 bred *F* 93 ta'ne] tane *F*

89 they're] they are *F* 91 bred,]  
 94 Ivy] Jvy *F* 104 pittie,] pittie *F*

Yet is he undone 120  
 By the thred he has spunne,  
 For since the wise towne  
 Has let the sports downe  
 Of May-games, and Morris,  
 For which he right sorry is : 125  
 Where their Maides, and their Makes,  
 At dancings, and Wakes,  
 Had their Napkins, and poses,  
 And the wipers for their noses,  
 And their smocks all-be-wrought 130  
 With his thred which they bought :  
 It now lies on his hands,  
 And having neither wit, nor lands,  
 Is ready to hang, or choke him,  
 In a skeyne of that, that broke him. 135  
 Hey, Owle fourth.  
 Was once a Bankrupt of worth ;  
 And having run a shifting race  
 At last by money, and grace,  
 Got him a Serjeants place, 140  
 And to be one of Chace.  
 A full fortnight was not spent,  
 But out comes the Parliament,  
 Takes away the use of his Mace,  
 And left him in a worse, then his first case. 145  
 Hey, Owle the fift.  
 But here was a defeat,  
 Never any so great,  
 Of a *Don*, a Spanish Reader,  
 Who had thought to have bin the Leader 150  
 (Had the Match gon on)  
 Of our Ladyes one by one,  
 And triumpht our whole Nation,  
 In his *Rodomant* fashion :

129 noses,] noses. *F*

131 bought :] bought, *F*

- 155 But now since the breach,  
He has not a Scholler to teach.  
Hey, Owle sixt.  
The Bird bringer-up is a Knight,  
But a passionate wight,  
160 Who, since the Act against swearing,  
(The tale 's worth your hearing)  
In this short times growth  
Hath at twelve pence an oath  
(For that (I take it) is the rate)  
165 Sworne himselfe out of his estate.  
The third varied.  
A Crop-eard Scrivener, this,  
Who when he heard but the whis-  
per of moneys to come downe,  
170 Fright got him out of Towne  
With all the Bills and Bands  
Of other mens in his hands,  
And cry'd, who will, drive the trade,  
Since such a Law they had made :  
175 It was not he that broke,  
Two i'the hundred spoke.  
Nor car'd he for the curse,  
He could not heare much worse,  
He had his eares in his purse.

180

*The End.*

158 Bird bringer-up] Bird-bringer up *F*  
 164 (For] For *F* rate)] rate. *F* : Rate, *F*3  
 175 broke,] broke. *F*

163 oath] oath ; *F*  
 173 will, *G* : will *F*

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THE KING'S ENTERTAINMENT  
AT WELBECK

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## THE TEXT

Copies of this and of the companion piece, *Love's Welcome at Bolsover*, made for the Earl of Newcastle, are preserved in Harley MS. 4955. They were evidently taken from Jonson's manuscript at the time of the performance. *The Enter-tainment at Welbeck* is on folios 194-8.

It was printed for the first time in the Folio of 1640 at the end of the *Underwoods* on signatures Nn 4 verso to Oo 4 verso, pages 272-80, with the running-title '*The Vnder-wood*'.

In the acting-copy Jonson had noted in the margin some of the stage-directions and the description of the costumes. The Manuscript preserves these in this form. Thus, the account of the 'old Records' pasted on the tabard of Humphrey Fitz-Ale (ll. 53-61), and the description of the country bride dressed 'like an old *May-Lady*' (ll. 244-6) are marginal notes, not part of the text, as they appear in the Folio after Jonson had revised them with an eye to publication. The opening Chorus (ll. 27-36) has the parts distributed among the three singers; and lines 239-42 are also distributed among four speakers, though apparently there are only two.

There are a few differences between the text of the Manuscript and the Folio. In lines 202-3 the former has

O well run, Yeoman Stub!  
Hee has knock'd it, like a Club, . . .

The Folio printer, noticing the vocative, adjusted the second line, as he imagined, with 'Thou hast knock'd it,' thereby wrecking the grammar of the rest of the stanza—

And made Sir *Quintin* know  
By this his race so good,  
He himselfe is also wood;  
As by his furious blow.

Before line 118 the Manuscript supplies the speaker's name,



Accidence, which the Folio omits.<sup>1</sup> Two interesting variants are 'Liuorie' for 'Colour' (l. 178)

As in the Forrest Colour scene—

and 'strings' in the sense of 'sinews' (the Latin *nervi*) in line 332, which Jonson altered to 'nerves' in the Folio. Jonson's spelling 'æquall' is preserved in the Manuscript in line 290.

In lines 183-4

Firz. Then *Tawney* fra' the Kirke that came.

Acc. And cleped was the Abbots man.—

both texts have the false rhyme. In view of the playful suggestion about *Tawney* later, when he was thrown at the quintain (ll. 226-7), that he might hurl his hood after the kirk, it is possible that 'came' should be 'ran': he had parted with the abbot and now he can part with the hood; but perhaps the joke is too obscure to base a conjecture upon it.

The Manuscript has from time to time clear traces of Jonson's punctuation. We have accepted this evidence, but we have not recorded errors and omissions.

Our text is based upon the Folio.

<sup>1</sup> On the other hand the MS. omits 'Firz' before l. 217.

Ben: Jonson:

The Kings Entertainment  
at Welbeck. 1633.

His Ma<sup>ties</sup> King set at Dinner;  
A Song was sung,  
A Dialogue betwene the Passions,  
Doubt, & Love ~

Do: What softer Sounds are these, within the Ear?  
From the large Circle of the Hemisphere!  
as if the Center of all sweets met here!  
Lo: tis the breath, and soule of every thing,  
That forth by Earth, by Nature, and the Spring  
to make the welcome welcome, of the King.

1. The joy of Clowns. 2. The joys of Poets
3. The smile and Rapture of the Poore
1. The joy of our our 2. Joy of the Poore
2. The joy of our our 2. Joy of the Poore
3. The Delighting Winds and Birds that sing  
The Welcome of our great good King.

All. Welcome o Welcome is the generall voice,  
Wherem all Creatures practice to rejoice.

Chorus.  
of Affections  
{ Joy, }  
{ Delight }  
{ Sollicitude }



# THE KINGS ENTERTAINMENT AT *WELBECK* IN NOTTINGHAM-SHIRE,

A house of the Right Honourable, WILLIAM  
Earle of *Newcastle*, Vicount *Mansfield*, Baron of  
*Botle*, and *Bolsover*, &c.

At his going into *Scotland*.

1633.

His Mat<sup>ie</sup> being set at Dinner,

A Song was sung:

A Dialogue betweene the *Passions*,  
*Doubt* and *Love*.

D O U B T. **W**hat softer sounds are these salute the Eare 5  
From the large Circle of the Hemisphære,  
As if the Center of all sweets met here?

L O V E. It is the breath, and Soule of every thing,  
Put forth by Earth, by Nature, and the Spring,  
To speake the Welcome, Welcome of the King. 10

Title in N. Ben. Jonson : ~ | *The Kings Entertainement* | at Welbeck.  
1633. G. prefixes 'Love's Welcome. | The King's Entertainement . . .'  
with running title 'Love's Welcome at Welbeck'. 2-4 A Song . . .  
Love.] Music : *The Passions, Doubt and Love, enter with the Affections,*  
*Joy, Delight, etc. and sing this Song.* G 6 Hemisphære,] Hemi-  
sphere ? N 7 here ?] here ! F 8 every] eu'ry N 9  
Spring,] Spring ! N

- CHORVS, *The joy of plants, the spirit of flowers,*  
 Of *The smell, and verdure of the bowers,*  
 Affections, *The waters murmur ; with the showers*  
 Joy, *Distilling on the new-fresh howers :*  
 Delight, &c. *The whistling winds, and birds, that sing*  
 15 *The Welcome of our great, good King.*  
*Welcome, O Welcome, is the generall voyce,*  
*Wherein all Creatures practice to rejoyce.*

## The second Straine.

- 20 LOVE. **W**hen was old Sherewood's head more quaintly  
*curl'd ?*  
*Or look'd the Earth more greene upon the world ?*  
*Or Natures Cradle more inchas'd, and purld ?*  
*When did the Aire so smile, the Winds so chime,*  
*As Quiristers of Season, and the Prime ?*  
 25 Dou. *If what they doe, be done in their due time.*

## CHORVS.

- Hee makes the time for whom 'tis done,*  
*From whom the warmth, heat, life, begun,*  
*Into whose fostring armes doe run*  
 30 *All that have being from the Sun.*  
*Such is the fount of light, the King,*  
*The heart, that quickens ev'ry thing,*  
*And makes the Creatures language all one voyce ;*  
*In Welcome, Welcome, Welcome, to rejoyce :*  
 35 *Welcome is all our Song, is all our sound,*  
*The Treble part, the Tenor, and the Ground.*

11 The] 1. The N plants,] plants. F: Plants. N the spirit] The  
 spirit F: 2 The spirit N flowers,] Flowers! N (margin) CHORVS,]  
 CHORVS. F Joy,] Joy. F 12 The] 3. The N bowers,] Bowers!  
 N 13 The] 1. The N murmur ; with] murmur. 2. With N  
 showers,] Showers! N 14 howers,] Howers! N (margin) &c.] Jollity N  
 15 The] 3. The N 17 Welcome,] All: Welcome N 19 The second  
 Straine.] A pause. Music again. G 20 quaintly] quaintly N  
 23 chime,] chime ? F 24 Prime ?] Prime ! F 27 'tis] 't is F  
 33 voyce,] Voice N: Voice, F3 36 Treble] Treble- N

After Dinner.

THE King, and the Lords being come downe, and ready to take horse, in the Crowd were discover'd two notorious persons, and men of businesse, as by their eminent 40 dressing, and habits did soone appeare.

One in a costly Cassock of black Buckram girt unto him, whereon was painted *Party-per-pale* :

On the one side.

On the other side.

Noune.	Declined.	{	Adverbe.	Undeclined.	45
Pronoune.			Conjunction.		
Verbe.			Præposition.		
Participle.			Interjection.		

With his Hatt, Hat-band, Stockings, and Sandals suted, and mark'd *A.B.C. &c.* 50

The other in a Taberd, or Heralds Coat, of *Azure* and *Gules* quarterly chang'd, of Buckram ; limn'd with yellow, in stead of Gold, and pasted over with old Records of the two Shires, and certaine fragments of the Forrest, as a Coat of *Antiquitie*, and *President*, willing to be seene, but hard to 55 be read, and as loth to be understood, without the Interpreter, who wore it : For the wrong end of the letters were turn'd upward, therefore was a labell fix'd to, *To the Curious Prier*, advertising :

*Looke not so neere, with hope to understand ;* 60

*Out-cept, Sir, you can read with the left hand.*

38 King, ... Lords] *The King, the Lords, and Courtiers*, N 39 in] In F 40 persons, and men] *persons, whose names were Accidence and Fitzale, men* G 43 *Party-per-pale* N : *Party-per pale* F 46 Declined.] declined F 49 Hat-band not in N Stockings] Stocking F3 50 mark'd N : marked, F 51 other] other was N Coat, of *Azure* F3 : Coat of *Azure*, F 52 chang'd.] chang'd F limn'd] Limn'd F 53 Records] \* Records N, which has a marginal note, \* W<sup>ch</sup> Records were pasted on w<sup>th</sup> the wrong-way vpward, and this Labell annexed. | *To the Curious Prier*. | Looke not so neare, w<sup>th</sup> hope to vnderstand | Out-cept you can read with the left hand. 55 hard N, F3 : heard F 57 it:] it. N, which ends the speech here. 58 to om. G 59 advertising] advertising F 61 Sir, not in N

*Their Names were,*  
Accidence, Fitz-Ale.

65 ACCI. **B**Y your faire leave, Gentlemen of Court; for  
leave is ever faire, being ask'd; and granted,  
is as light, according to our English Proverbe, *Leave is light*.  
Which is the *King*, I pray you?

70 FITZ. Or rather the *Kings* Lieutenant? For we have  
nothing to say to the *King*, till we have spoken with my  
Lord Lieutenant.

ACCI. Of *Nottinghamshire*.

FITZ. And *Darbyshire*, for he is both. And we have  
businesse to both sides of him, from either of the Counties.

ACCI. As farre as his Command stretches.

75 FITZ. Is this he?

ACCI. This is no great man by his *timber* (as we say i'  
the Forrest) by his *thewes* he may. I'll venture a Part of  
Speech, two, or three at him; to see how hee is declin'd.  
My Lord, pleaseth your good Lordship, I am a poore  
80 Neighbour, here, of your Honours, i' the Countie.

FITZ. M<sup>r</sup>. *A-B-Cee Accidence*, my good Lord, Schoole-  
master of *Mansfield*, the painfull Instructor of our Youth  
in their Countrey elements, as appeareth by the signe of  
correction, in his hat, with the trust of the Towne-Pen-and-  
85 Inkehorne, committed to the Sure-tie of his Girdle, from the  
whole Corporation.

ACCI. This is the more remarkeable man, my very good  
Lord; Father *Fitz-ale*, Herald of *Darbie*, Light, and Lan-  
thorne of both Counties; the learned *Antiquarie* o' the  
90 North: Conserver of the Records of either Forrest, as  
witnesseth the briefe Tabard, or Coat Armour he carries,  
being an industrious Collection of all the written, or reported  
*Wonders of the Peake*.

62-3 *Their* . . . Fitz-Ale.] The Persons Names were | *A: B: Cee,*  
*Accidence* | *Humphrey Fitz-Ale.* N: om. G 64 faire leave,] faire  
leave F 65 faire, N: faire F granted, F3: granted F, N 67  
*King,*] *King* F 68 Lieutenant] *Leutenant* N 73 him, N:  
him F 76 i'] in N 79 pleaseth] *Pleaseth* F 80 Honours]  
honors N 87 very good *not in* N 88 Father] *Humphrey* N

Saint Anne of Buxstons boyling Well,  
 Or Elden, bottomlesse, like Hell : 95  
 Pooles-hole, or Satans sumptuous Arse,  
 (Surreverence) with the Mine-mens Farce.  
 Such a light, and metall'd Dance  
 Saw you never yet in France.  
 And by Lead-men, for the nones, 100  
 That turne round like grindlestons :  
 Which they dig out fro' the Delves,  
 For their Bairnes-bread, Wives, and selves :  
 Whom the Whetstone sharpes to eat,  
 And cry, Milstones are good meat. 105  
 He can flie o're hills, and dales,  
 And report you more odde tales  
 Of our Outlaw Robin-Hood,  
 That revell'd here in Sherewood ;  
 And more stories of him show 110  
 (Though he ne're shot in his Bow)  
 Then au' men, or beleeve, or know.

F I T Z. Stint, stint your Court,  
 Grow to be short,  
 Throw by your Clatter, 115  
 And handle the matter :  
 We come with our Peeres,  
 <A c c.> And crave your eares,  
 To present a Wedding,  
 Intended a bedding, 120  
 Of both the Shires.  
 Father Fitz-ale  
 Hath a Daughter stale  
 In Darbie-Towne,  
 Knowne, up, and downe 125

95 Elden, N, F<sub>3</sub>: Elden F 99 never yet] neuer, yet, N 100  
 nones N: nonce F 102 Delves] delues N: dells G 103 selves  
 Editor: sell's N, F: sel's G 105 cry, F<sub>3</sub>: cry F Milstones] Milne-  
 stones N 107 tales] tales, F 108 Robin-Hood,] Robin-Hood  
 N: Robinhood F 109 revell'd here] reuel'd, here, N 111  
 Bow] bow N: Bow. F 112 au' men] au-men N 113 stint  
 N: stint, F 115 Throw] Through N 118 Acc.] Acc: N



For a g(r)eat Antiquitie :  
 And *Pem* she hight,  
 A solemne Wight,  
 As you should meet  
 130 In any street,  
     In that Ubiquitie.  
 Her, he hath brought  
 As having sought  
 By many a draught  
 135 Of Ale, and Craft,  
 With skill to graft  
 In some old Stock  
 O' the Yeoman block,  
 And Forrest-blood,  
 140 Of old *Sherewood*.  
 And he hath found,  
 Within the ground,  
 At last, no Shrimpe,  
 Whereon to impe  
 145 His jolly Club,  
 But a bold Stub  
 O' the right wood,  
 F I T Z. A Champion good ;  
     Who here in place,  
 150 Presents himselfe,  
 Like doughtie Elfe,  
     Of *Greenwood Chase*.

Here *Stub* the Bridegroom presented himselfe, being apparelled in a yellow Canvas Doublet, cut, a greene Jerkin, 155 and Hose, like a Ranger, a Munmouth Cap, with a yellow

126 great *N*, *F3*      127 hight, *N*, *F3*: hight *F*      128 Wight,]  
 weight, *N*: Wight *F*      133 As] (As *N*      135 Craft, *N*, *F3*: Craft; *F*  
 137 Stock] stocke, *N*: Stock, *F*      140 Of] O *N*      *Sherewood*.]  
*Sheerewood*.) *N*      141 found, *N*: found *F*      143 last, *N*: last  
*F*      144 impe *N*: impe, *F*      147 wood—*N*: wood, *F*      149  
 Who here] who, here, *N*      152 *Greenwood Chase*] *Greenwood*-  
 chase *N*      153-7 *A marginal note in N at l. 148*      153 Here . . .  
 apparelled] *Stub*; the Bridegroom *N*      155 Ranger; a *N*: Ranger.  
 A *F*      Munmouth] Munmouth *N*: Monmouth *F3*

Feather, yellow Stockings, and Shooes, for being to dance,  
he would not trouble himselfe with Bootes.

<F I T Z.>      *Stub*, of *Stub-hall*,  
Some doe him call ;  
But most doe say, 160  
Hee's *Stub*, will stay  
To run his race,  
Not run away.

A c c.      At *Quintin*, hee,  
In honour of this Bridaltee, 165  
Hath challeng'd either wide Countee ;  
Come *Cut*, and *Long-taile*. For there be  
Sixe Batchelers, as bold as hee,  
Adjuting to his Companee,  
And each one hath his Liverie. 170

F I T Z. Sixe *Hoods* they are, and of the blood,  
They tell, of ancient *Robin-Hood*.

Here the sixe *Hoods* presented themselves severally, in  
their Livory Hoods, whil'st *Fitz-ale* spoke on.

*Red-hood*, the first that doth appeare, Red-hood.  
In Stamel. A c c. Scarlet is too deare. 176

F I T Z. Then *Green-hood*. A c. He's in *Kendal Green*, Green-hood.  
As in the Forrest Colour seene.

F I T Z. Next *Blew-hood* is, and in that hue Blew-hood.  
Doth vaunt a heart as pure, and true 180  
As is the Skie ; (give him his due.)

A c c. Of old *England* the Yeoman blew.

F I T Z. Then *Tawney* fra' the Kirke that came. Tawney-hood.

A c c. And cleped was the Abbots man. 184

F I T Z. With *Motley-hood*, the Man of Law. Motley-hood.

A c c. And *Russet-hood* keepes all in Awe. Russet-hood.

157 would] wou'd N      158 *Stub*, N: *Stub* F      160 say, N: say F  
161 stay] stay; N, F      163 away. N: away F      170 his  
Liverie.] his Liverie; F: a Liurie. N      171 N prefixes in the  
margin Sixe hoods:      172 tell, F3: tell N, F      *Robin-Hood* N:  
*Robinhood* F      173-4 not in N, which ends the marginal notes 'Each  
in his Liurie'      175 *Red-hood*,] *Red-hood* F      first] first, N      ap-  
peare, N: appeare F      178 Colour] Liurie N      182 Acc. not  
in N      183 *Tawney*] *Tawney-hood* N      came N, F: query, ran

Bold Batchelers they are, and large,  
 And come in at the Countrey charge ;  
 Horse, Bridles, Saddles, Stirrups, Girts,  
 190 All reckon'd o' the *Countie* skirts !  
 And all their Courses, misse, or hit,  
 Intended are, for the *Sheere*-wit,  
 And so to be receiv'd. Their game  
 Is Countrey sport, and hath a name  
 195 From the Place that beares the cost,  
 Else, all the *Fat i' the Fire* were lost.  
 Goe, Captaine *Stub*, lead on, and show  
 What house you come on, by the blow  
 You give Sir *Quintin*, and the Cuffe,  
 200 You scape o' th' Sand-bags Counterbuffe.

*Stubs Course.*  
 1.

*A Flourish.*

A c c. O well run, Yeoman *Stub* !  
 Hee has knock'd it, like a Club,  
 And made Sir *Quintin* know,  
 205 By this his race so good,  
 He himselfe is also wood ;  
 As by his furious blow.

*Red-hoods Course.*  
 2.

*Flourish.*

F I T Z. Bravely run, *Red-hood*,  
 210 There was a shock,  
 To have buff'd out the blood  
 From ought but a block.

*Greene-hoods Course.*  
 3.

*Flourish.*

A c c. Well run, *Green-hood*, got betweene,  
 215 Under the Sand-bag, he was seene,  
 Lowting low, like a For'ster greene :  
 F I T Z. Hee knowes his tackle, and his treene.

196 Else, N : Else F      197 Goe,] Goe F      201 *A Flourish*]  
*Trumpett sounds.* N      203 Hee has N : Thou hast F      204 know,  
F3 : knowe, N : know : F      205 good, F3 : good ; N, F      206 He  
himselfe] H' himselfe N      208 *Flourish.*] Sound : N (so 213, 223, 230,  
236)      209 run,] run F (so 214, 224)      211 blood] blood, N      212  
ought] ought, N      217 Friz. not in N

- Flourish.* Blew-hoods Course.  
4.
- A c c. Gi' the old *England* Yeoman his due,  
H' has hit Sir *Quin*: just i' the *Qu*: 220  
Though that be black, yet he is blew.  
It is a brave patch, and a new!
- Flourish.* Tawny-hoods Course.  
5.
- F I T Z. Well run, *Tawney*, the Abbots Churle;  
His Jade gave him a Jerk, 225  
As he woul' have his Rider hurle  
His Hood after the Kirke.  
But he was wiser, and well beheft,  
For this is all, that he hath left.
- Flourish.* Motley-hoods Course.  
6.
- F I T Z. Or the Saddle turn'd round, or the Girths brake, <sup>231</sup>  
For low on the ground (wo' for his sake)  
The Law is found.
- A c c. Had his paire of tongues, not so much good,  
To keepe his head, in his *Motley*-hood? 235
- Flourish.* Russet-hoods Course.  
7.
- F I T Z. *Russet* ran fast, though he be throwne,  
A c c. He lost no stirrup, for he had none.  
1. His horse, it is the Heralds weft.  
2. No, 'tis a mare, and hath a cleft. 240  
<1.> She is Countrey-borrow'd, and no vaile,  
<2.> But 's hood is forfeit to *Fitz-ale*.

Here *Accidence* did breake them of, by calling them to the Dance, and to the *Bride*, who was drest like an old *May*-

218 *Flourish.*] *Sound.* N 219 Acc. *not in N* 224 Fitz. *not*  
*in N* Churle; N: Churle F 226 woul'] wou'd N 228  
was] is N After 235 G *adds a line* 'Safe from the ground?'  
237 Fitz.] Acc. N throwne,] throwne; N 238 Acc.] *fitz*: N  
239 I.] *Fitz.* G 240 2.] *Acci.* G No,] No F mare, and] Mare: 3. and  
N 241 She] 4 Shee N: 3. She F: Fitz. G 242 But's] *Acci.* G  
243 Here . . . Dance,] *Here Accidence* breakes them of, by calling them  
to the dance. N, which gives ll. 244-54 as a marginal note and continues  
with l. 255 'Acc. Come to the Bride.' 244 and to . . . like] The  
*Bride*, like N (margin)

- 245 *Lady*, with Skarfes, and a great wrought Handkerchiefe,  
with red, and blew, and other habiliments. Sixe Maids  
attending on her, attir'd with Buckram Bride-laces beguilt,  
White sleeves, and Stammell Petticotes, drest after the  
cleanliest Countrey guise; among whom Mistris *Alphabet*,  
250 Master *Accidence's* Daughter, did beare a prime sway.

The two Bride Squires, the *Cake-bearer*, and the *Boll-bearer*, were in two yellow leather Doublets, and russet Hose, like two twin-Clownes prest out for that office, with Livery Hatts, and Ribbands.

- 255 A c c. Come to the Bride; another fit,  
Yet show, Sirs, o' your Countrey wit,  
But o' your best. Let all the Steele  
Of back, and braines fall to the heele;  
And all the Quick-silver i' the mine  
260 Run i' the foot-veines, and refine  
Your *Firk-hum*, *Jerk-hum* to a Dance,  
Shall fetch the Fiddles out of *France*,  
To wonder at the Horne-pipes, here,  
Of *Nottingham*, and *Darbishire*.  
265 F I T Z. With the Phant'sies of *Hey-troll*,  
Trol about the Brideale Boll,  
And divide the broad Bride-Cake  
Round about the Brides-stake.  
A c c. With, Here is to the fruit of *Pem*,  
270 F I T Z. Grafted upon *Stub* his Stem,  
A c c. With the *Peakish* Nicetie,  
F I T Z. And old *Sherewoods* Vicetie.

The last of which words were set to a Tune, and sung to

246-7 Sixe Maids . . . attir'd with] *Sixe Maid es* with *N* (margin) 247  
attir'd] attir'd, *F* beguilt, *N*: beguilt: *F* 250 did beare] beares *N*  
*Cakebearer*  
251-2 The two . . . in two] The two *Bride-squiers*. & } In two  
*Cupbearer*  
*N* (margin) 253 office] service *N* 255 Bride; another] Bride.  
Another *N* 256 Sirs, not in *N* 259 Quick-silver] Quick-siller *N*  
261 *Firk-hum*, *Jerk-hum*] *Firk-hum*, *Firk-hum*, *N*: *Firk-hum*-*Jerk-hum*  
*F*: *Firk-hum* *Jerk-hum* *F* 262 *France*, *N*: *France*; *F* 266  
Brideale *N*: Bride-all *F*: Bridal *F* 268 Brides-stake] Bridestake  
*N* (So 280) 269 Here] here *F* 271 *Peakish*] *Peake-ish* *N*

the Bagpipe, and Measure of their Dance; the Clownes,  
and companie of Spectators drinking, and eating the while. 275

The Song.

**L**et's sing about, and say, Hey-trol,  
Troll to me the Bridall Boll,  
And divide the broad Bride-Cake,  
Round about the Brides-stake. 280  
With, Here is to the fruit of Pem,  
Grafted upon Stub his stem;  
With the Peakish Nicetie,  
And old Sherewoods Vicetie.  
But well daunc'd, Pem, upon record, 285  
Above thy Yeoman, or May-Lord.

Here it was thought necessarie they should be broken off,  
by the comming in of an Officer, or servant of the *Lord*  
*Lieutenants*, whose face had put on, with his Clothes, an  
equall authoritie for the businesse. 290

*Gentleman.*

**G**ive end unto your rudenesse: Know at length  
Whose time, and patience you have urg'd, the *Kings*!  
Whom if you knew, and truly, as you ought,  
'Twould strike a reverence in you, even to blushing, 295  
That *King* whose love it is, to be your Parent!  
Whose Office, and whose Charge, to be your Pastor!  
Whose single watch, defendeth all your sleepes!  
Whose labours, are your rests! whose thoughts and cares,  
Breed you⟨r⟩ delights! whose bus'nesse, all your leasures! 300  
And you to interrupt his serious houres,  
With light, impertinent, unworthy objects,  
Sights for your selves, and sav'ring your owne tast's;  
You are too blame! Know your disease, and cure it.

281 *Here*] *Here*, F 285 *daunc'd*, Pem,] *daunc'd* Pem F 286 *or*] and  
N 287 off] of N 289 *Lieutenants*] *Leutenants* N 290 equall] æquall  
N 293 *Kings*!] *Kings*! N: *Kings*. F 295 'Twould] 'T would F  
299 labours] labors N 300 your N, F3 303 sav'ring] sano'ring  
N 304 too] to F3 blame! N: blame. F it. N, F3: it, F

- 305 Sports should not be obtruded on great Monarchs,  
 But wait when they will call for them as servants,  
 And meanest of their servants, since their price is  
 At highest, to be styl'd, but of their pleasures !  
 Our *King* is going now to a great worke  
 310 Of highest Love, Affection, and Example,  
 To see his Native *Countrey*, and his Cradle,  
 And find those manners there, which he suck'd in  
 With Nurses Milke, and Parents pietie !  
 O Sister *Scotland* ! what hast thou deserv'd  
 315 Of joyfull *England*, giving us this *King* !  
 What Union (if thou lik'st) hast thou not made  
 In knitting for Great Brit[t]aine such a Garland ?  
 And letting him, to weare it ? Such a *King*  
 As men would wish, that knew not how to hope  
 320 His like, but seeing him ! A Prince, that's Law  
 Unto himselfe ! Is good, for goodnesse-sake ;  
 And so becomes the Rule unto his Subjects !  
 That studies not to seeme, or to show great,  
 But be ! Not drest for others eyes, and eares,  
 325 With Vizors, and false rumours ; but make(s) Fame  
 Wait on his Actions, and thence speake his Name !  
 O, blesse his Goings-out, and Commings-in,  
 Thou mighty God of Heaven, lend him long  
 Unto the Nations, which yet scarcely know him,  
 330 Yet are most happy, by his Government.  
 Blesse his faire *Bed-mate*, and their certaine *Pledges*,  
 And never may he want those nerves in Fate ;  
 For sure Succession fortifies a State.  
 Whilst he himselfe is mortall, let him feele  
 335 Nothing about him mortall, in his house ;  
 Let him approve his young increasing *Charles*

309 *King*] King, N      312 in] in, N      316 made] made ? F  
 317 Garland] Girland N      318 *King*] King ! F      321 himselfe !  
 himselfe. F      322 the Rule] a Rule N      325 makes G      327  
 O.] O F      Goings-out . . . Commings-in] Goings out . . . Commings  
 in F      332 nerves] strings N      335 him] him, N      336 *Charles*  
*Charles*, F

A loyall Sonne : and take him long to be  
An aid, before he be a Successor.  
Late, come that day, that Heaven will aske him from us :  
Let our Grand-child(ren), and their issue, long 340  
Expect it, and not see it. Let us pray  
That Fortune never know to exercise  
More power upon him, then as *Charles* his servant,  
And his *Great Brit[t]aines* slave : ever to waite  
Bond-woman to the G E N I U S of this State. 345

*Perform'd, the xxi. of May.*

I 6 3 3.

340 -children N      344 *Great Brittaines*] Great Brittaines N: great  
*Brittaines* F: *Great Britain's* F3      346-7 not in N





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LOVE'S WELCOME AT BOLSOVER

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## THE TEXT

In Harley MS. 4955 *Love's Welcome at Bolsover* follows the preceding piece on folios 199-202, and is similarly taken from the acting-copy. It was first printed in 1640 at the end of *The Underwoods* on signatures Pp. 1, 2, Qq 1 recto, pages 281-5, from a copy which Jonson had revised for publication. The running title is '*The Vnder-Wood*'.

The notes of the setting differ in the two texts. Where the Folio has '*the Kinge and Queene retir'd, were entertain'd . . .*' (l. 34), the Manuscript reads '*retir'd into a Garden, and are entertain'd . . .*'; and in the description of the second banquet (ll. 78-80) the Manuscript adds that the King and Queen '*repos'd themselues*', and that '*in a fitt place, selected for the purpose*'—where the mechanical contrivance of the wires for the descent from the clouds could be arranged; the clouds were probably hangings of blue silk—'*two Cupids present themselues. . .*' But it is the Folio that mentions the clouds. Variations of reading are '*Neighbour Vulcan!*' for '*Hammer-armed Vulcan!*' of the Folio, describing Captain Smith in lines 49-50; and '*till the Soles of your feet swell, or rather surfett, with your quicke and sprightlie Motion*' (ll. 65-6), shortened in the Folio to '*till the Soles of your feet swell, with the surfet of your light and nimble Motion*'. In line 109 the Manuscript prefixes the Speaker's name, Anteros, which is omitted in the Folio. A blunder common to both texts is the mis-handling of marginal notes. '*With a bough of Palme (in his hand) cleft a little at the top*'<sup>1</sup> (l. 80) is inserted in the text at the wrong point and put in the hands of Anteros; it should belong to Eros, as the dialogue between them shows later. Jonson evidently wrote the words in the margin as an afterthought to prepare the way for the dividing of the palm-branch between Eros and Anteros. Rather worse is the interpolation of the marginal comment, '*alluding to the holy Riddle*', in line 182: it is not part of the text, which it completely dislocates.

<sup>1</sup> Here the MS. has wrongly '*cleft to the bottome*'; if this were so, it would be in two pieces.

The King and Queene's  
Entertainment

at  
Bouffouer.

(July. 1631)

The Song at the Banquet

Sung

by two Tenors and

A Base.

- Let Love be call'd. lifting of the Senses.  
To present thee of this pure Intelligence.  
Whom thy soules hath rest and residence?
- 1 Ten When were the Senses in such order placed?  
2 Ten Thy sight, thy Hearing, Smelling, Touching, Taste!  
All at one Banquet? Base. would it euer last
- 1 Ten Were with the same who spee it forth? thus Base. Love!  
2 Ten But what canst thou say to that? Base. Love!  
1 Ten Both Love then first is selfe? Base. Love will first Love!
- 2 Ten You make of Love, a fiddle, or a charno;  
A Cittern, a newe Knott, but its against  
Base. Love is a circle, both the first, and last,  
Of all our Actions and his Knott, too fast.
- 1 Ten There Love Knott will Lyallie be untied,  
And this world, who would this Faire divide?

End



LOVES  
WEL-COME.  
THE  
KING AND QUEENES  
ENTERTAINMENT  
AT  
BOLSOVER:  
AT

The Earle of Newcastle,  
The thirtieth of Iuly,  
1634.

The Song at the Banquet; Sung by two  
*Tenors*, and a *Base*.

CHORUS. *If Love be call'd a lifting of the Sense  
To knowledge of that pure intelligence,  
Wherein the Soule hath rest, and residence :* 5

1. TEN. *When were the Senses in such order plac'd ?*  
2. TEN. *The Sight, the Hearing, Smelling, Touching, Taste,  
All at one Banquet ?* BAS. *'Would it ever last !*

Title LOVES WELCOME. *not in N BOLSOVER*] Boulsover N at  
The . . . 1634] in July. 1634 N 1 The Song . . . Sung] *The King and  
Queen being set at banquet, this Song was sung.* G 4 CHORUS. *not  
in N 7 Taste,] Tast? N.*

1. *Wee wish the same : who set it forth thus ?* B A S.  
Love !
- 10 2. *But to what end, or to what object ?* B A S. Love !
1. *Doth Love then feast it selfe ?* B A S. Love will  
feast Love !
2. *You make of Love, a riddle, or a chaine,  
A circle, a mere knott, untie 't againe.*
- B A S. *Love is a Circle, both the first, and last  
Of all our Actions, and his knott's too fast.*
- 15 1. *A true-love Knot, will hardly be unti'd,  
And if it could, who would this Payre divide ?*
- B A S. *God made them such, and Love.* 2. T E N. *Who is  
a ring,  
The likest to the yeare of any thing,*
- 20 2. *And runs into it selfe.* B A S. *Then let us sing,  
And run into one sound.*

*Let Welcome fill*

C H O R V S.  $\left\{ \begin{array}{l} \text{Our thoughts, hearts, voyces, and that one word} \\ \text{trill,} \\ \text{Through all our Language, Welcome, Welcome,} \\ \text{still.} \end{array} \right.$

25

## Complement.

1. *Could we put on the beautie of all Creatures,*
2. *Sing in the Aire, and notes of Nightingales,*
1. *Exhale the sweets of Earth, and all her features,*
2. *And tell you, softer then in Silke, these tales,*
- 30 B A S. *Welcome should season all for Taste.*

*And hence,*

C H O R V S.  $\left\{ \begin{array}{l} \text{At every reall banquet to the Sense,} \\ \text{Welcome, true Welcome fill the Complements.} \end{array} \right.$

9 *forth thus ?*] *forth ? thus ? N* 15 *knott's too fast*] *knotts, too,*  
*fast N, F* 17 *divide ?*] *diuide ? N : divide. F* 20 2.] 1 Ten: N  
 23, 33 CHORVS.] CHORVS F 24 *Welcome, still*] *Welcome, still N:*  
 Welcome still F 25 Complement. om. G

After the Banquet, the King and Queene,  
retir'd, were entertain'd with Coronell  
Vitruvius his Oration to his Dance of  
Mechanickes.

35

VIT. COME forth, boldly put forth, i' your Holy-day  
Clothes, every Mothers Sonne of you. This is  
the King, and Queenes, Majestically Holy-day. My Lord has 40  
it granted from them; I had it granted from my Lord:  
and doe give it unto you gratis, that is *bonâ fide*, with the  
faith of a Surveyour, your Coronell *Vitruvius*. Doe you  
know what a Surveyour is now? I tell you, a Supervisor!  
A hard word, that; but it may be softned, and brought in, 45  
to signifie something. An Overseer! One that oversee-eth  
you. A busie man! And yet I must seeme busier then I  
am, (as the Poet sings, but which of them, I will not now  
trouble my selfe to tell you.) O Captaine *Smith*! o(u)r  
Hammer-armed *Vulcan*! with your three Sledges, you are  
our Musique, you come a little too tardie; but wee remit  
that, to your polt-foot, we know you are lame. Plant  
your selves there, and beat your time out at the Anvile.  
*Time*, and *Measure*, are the Father, and Mother of Musique,  
you know, and your Coronell *Vitruvius* knowes a little.  
O *Chesil*! our curious Carver! and Master *Maul*, our Free-  
Mason; *Squire Summer*, our Carpenter, and *Twybil* his  
Man; stand you foure, there, i' the second ranke, worke  
upon that ground. And you, *Dresser*, the Plomber; *Quarrel*,  
the Glasier; *Fret*, the Plaisterer; and *Beater*, the Morter-  
man; put all you on i' the reere, as finishers in true footing,

The first  
Quaternio.  
Captaine  
Smith, or  
Vulcan, with  
three Cyclops.  
The second  
Quaternio.  
Chesil, The  
Carver. Maul,  
The Free-  
Mason.  
Sq. Summer,  
The  
Carpenter.  
Twybil, His  
Man.  
The third  
Quaternio.  
Dresser, The  
Plomber.  
Quarrel, The  
Glasier.  
Fret, The  
Plaisterer.  
Beater, The  
Morter-man.

34-7 the King . . . Mechanickes.] The King and Queen, being retired,  
were entertained with a Dance of Mechanicks. | Enter Coronell Vitruvius  
speaking to some without. G 34 Queene,] Queene F 35 retir'd,  
were] retir'd into a Garden, and are N 36 to his Dance of] to the  
N 39 every] eu'ry N 42 you] you, N 44 a Surveyour  
. . . Supervisor] that is now? A Supervisor N you,] you F 45  
word, that; but] word! But N 46 An] And N 48 Poet] Poët  
N 49 our Editor 50 Hammer-armed] Neighbour N 46-61 (mar-  
gin) second Quaternio : F Chesil,] Chesil. F Maul,  
Maul. F Summer,] Summer. F Twybil,] Twybil. F Dresser,  
Dresser. F Quarrel,] Quarrel. F Fret,] Fret. F 'Quarrel' 'Fret' trans-  
posed in N. Beater,] Beater. F 55 a little not in N 59 you,] you F



with Tune, and Measure. *Measure* is the Soule of a Dance,  
and *Tune* the Tickle-foot thereof. Use Holy-day legges,  
and have 'hem : Spring, Leape, Caper, and Gingle ; Pumpes,  
65 and Ribbands, shall be your reward, till the Soles of your  
feet swell, with the surfet of your light and nimble Motion.

They begun to  
Dance.

Well done, my Musicall, Arithmetically, Geometrically  
Gamesters ! or rather my true Mathematicall Boyes ! It is  
carried, in number, weight, and measure, as if the Aires  
70 were all Harmonic, and the Figures a well-tim'd Proportion !  
I cry still ; Deserve Holy-dayes, and have 'hem. I'll have  
a whole Quarter of the yeare cut out for you in Holy-dayes,  
and lac'd with Statute-Tunes, and Dances ; fitted to the  
activitie of your Tressels, to which you shall trust, Ladds,  
75 in the name of your *Iniquo Vitruvius*. Hay for the Lilly,  
for, and the blended Rose.

### *The Dance ended.*

And the King, and Queene, having a second Banquet set  
downe before them from the Cloudes by two Loves ; One, as  
80 the Kings, with a bough of Palme (in his hand) cleft a little  
at the top, the other as the Queenes ; differenced by their  
Garlands only : His of White, and Red Roses ; the other of  
Lilly's inter-weav'd, Gold, Silver, Purple, &c. They were  
both arm'd, and wing'd : with Bowes and Quivers, Cassocks,  
85 Breeches, Buskins, Gloves, and Perukes alike. They stood  
silent awhile, wondring at one another, till at last the lesser  
of them began to speake.

66 swell . . . Motion] swell, or rather surfett, with your quicke and  
sprightly Motion *N* 67 (margin) *St. dir. not. in N* 68 or rather]  
or rather ! or rather *N* true not in *N* 70 well-timed] iust *N*  
72 the yeare] a Yeare *N* in] into *N* 75 *Iniquo*] Cor'nell *N*: Inigo *W*  
77-80 *The Dance . . . the Kings*] *The Dance ended* | *And* | *The King*,  
and Queene, haueing repos'd themselves. At their departure in a fitt  
place, selected for the purpose, two Cupids present themselves, One, as  
the King's *N*: *Here the Dance ended, and the Mechanics retired.* | The  
King and Queen had a second banquet set down before them from the  
clouds by two Loves, Eros and Anteros: one as the King's *G* 80  
with . . . top, in *F* after 'Purple, &c.' in *l.* 83 (a marginal note misplaced  
in the text as a separate sentence 'With . . . top.'): *N* adds it to 'Purple,  
&c.' a little at the top] to the bottome *N* 78 Banquet]  
Banquet, *F*, *N* 82 Garlands] Gyrlonds *N* 83 were] are *N*  
87 of them began] begins *N*.

*Eros. Anteros.*

- ER. A Nother *Cupid*? AN. Yes, your second selfe,  
 A Sonne of *Venus*, and as meere an elfe, 90  
 And wagge as you. ER. *Eros*? AN. No,  
*Anteros*:  
 Your Brother *Cupid*, yet not sent to cross,  
 Or spie into your favours, here, at Court.
- EROS. What then? AN. To serve you, Brother, and  
 report  
 Your graces from the Queenes side to the Kings, 95  
 In whose name I salute you. ER. Breake my  
 wings,  
 I feare you will. AN. O be not jealous, Brother!  
 What bough is this? ER. A Palme. AN. Give *Anteros*  
 me 't. ER. Another snatch'd at  
 You may have. AN. I will this. ER. Divide it. the Palme,  
 AN. So. but *Eros*  
 divided it.
- This was right Brother-like! The world will know, 100  
 By this one Act, both natures. You are *Love*,  
 I *Love-againe*. In these two Spheares we move,  
*Eros*, and *Anteros*. ER. We ha' cleft the bough,  
 And struck a tallie of our loves, too, now.
- AN. I call to mind the wisdome of our Mother, 105  
*Venus*, who would have *Cupid* have a Brother——
- ER. To looke upon, and thrive. Mee seemes I grew  
 Three inches higher sin' I met with you.
- (AN.) It was the Counsell, that the *Oracle* gave  
 Your Nurses, the glad *Graces*, sent to crave 110  
*Themis* advice. You doe not know (quoth shee)  
 The nature of this Infant. *Love* may be

92 Brother *Cupid* N: Brother, *Cupid* F yet] yet, N cross] cross'  
 N, F 93 favours] fauors N 96 wings,] wings F: wing N  
 98 Give me 't] Give't me G St. dir. snatch'd . . . divided] snatches  
 . . . diuid's N 100 know,] know F 102 I *Love-againe* Editor:  
 I *Love*, againe F: I, loue, againe N 105 Mother,] Mother F 109  
 AN.] *Ant.* N 110 Nurses,] Nourses, N: Nurses F 111 You]  
 You, N

- Brought forth thus little, live, a-while, alone ;  
 But ne're will prosper, if he have not one  
 115 Sent after him to play with. E R. Such another  
 As you are, *Anteros*, our loving brother.  
 A N. Who would be, alwayes, planted in your eye ;  
 For, Love, by Love, increaseth mutually.  
 E R. Wee, either, looking on each other, thrive ;  
 120 A N. Shoot up, grow galliard— E R. Yes, and more alive !  
 A N. When one's away, it seemes we both are lesse.  
 E R. I was a Dwarf, an Urchin, I confesse,  
 Till you were present. A N. But a bird of wing,  
 Now, fit to flie before a Queene, or King.  
 125 E R. I ha' not one sick feather sin' you came,  
 But turn'd a jollier *Cupid*— A N. Then I am.  
 E R. I love my Mothers braine, could thus provide  
 For both in Court, and give us each our side,  
 Where we might meet. A N. Embrace. E R.  
 Circle each other.  
 130 A N. Conferre, and whisper. E R. Brother, with a Brother.  
 A N. And by this sweet Contention for the *Palme*,  
 Unite our appetites, and make them calme.  
 E R. To will, and nill one thing. A N. And so to move  
 Affection in our Wills, as in our Love.  
 135 E R. It is the place, sure breeds it, where wee are,  
 A N. The King, and Queenes Court, which is circular,  
 And perfect. E R. The pure schoole that we live in,  
 And is of purer Love, the Discipline.

*Philalethes.*

- 140 NO more of your Poetrie (prettie *Cupids*) lest presuming  
 On your little wits, you prophane the intention of your  
 service. The Place, I confesse, wherein (by the Providence

113 live, a-while, alone ;] liue, a while, alone ; N : live a-while alone, F  
 116 are, F3 : are N, F 117 be, alwayes, planted] be alwayes, planted, F  
 118 For, Love, by Love,] For, Loue, by Loue, N : For Love, by Love F  
 119 thrive ;] thrue ! N 126 *Cupid*—N : *Cupid*. F 135 place, N :  
 place F 136 which] that N 137 that] weh N 138 the N :  
 a F 139 *Philalethes*] *Philaléthes* N 140 Poetrie] Poetry N lest]  
 least N 142 Place,] Place F

of your Mother *Venus*) you are now planted, is the divine Schoole of Love. An Academie, or Court, where all the true lessons of Love are throughly read, and taught; the 145 Reasons, the Proportions, and Harmonie, drawne forth in analytick Tables, and made demonstrable to the *Senses*. Which if you (*Brethren*) should report, and sweare to, would hardly get credit above a Fable, here in the edge of *Darbyshire* (the region of Ale) because you relate {it} in Rime. 150 O, that Rime is a shrewd disease, and makes all suspected it would perswade. Leave it, prettie *Cupids*, leave it. Rime will undoe you, and hinder your growth, and reputation in Court, more then any thing beside you have either mention'd, or fear'd. If you dable in Poëtrie once, it is done of 155 your being believ'd, or understood here. No man will trust you in this Verge, but conclude you for a meere case of Canthers, or a paire of wandring Gipsies.

Returne to your selves (little Deities) and admire the Miracles you serve, this excellent *King*, and his unparallel'd 160 *Queene*, who are the Canons, the Decretals, and whole Schoole-Divinitie of Love. Contemplate, and studie them. Here shall you read *Hymen*, having lighted two Torches, either of which enflame mutually, but waste not. One Love by the others aspect increasing, and both in the right lines 165 of aspiring. The Fates spinning them round and even threds, and of their whitest wooll, without brack, or purple. Fortune, and Time fetter'd at their feet with Adamantine Chaines, their wings deplum'd, for starting from them. All amiableness in the richest dresse of delight and colours, 170 courting the season to tarry by them, and make the *Idea* of their Felicitie perfect; together with the love, knowledge, and dutie of their Subjects perpetuall. So wisheth the glad, and gratefull Client, seated here, the over-joy'd Master of the house; and prayeth that the whole Region about him 175 could speake but his language. Which is, that first the

145 read, and taught; the *N*: read and taught. The *F* 149  
 the edge of *not in N* 150 it *N* 151 suspected] suspected, *N*  
 154 beside] beside, *N* 163 Here] Here, *N* 169 for] from *N*  
 173 their Subjects] the Subject, *N* 175 the house:] this House, *N*

Peoples love would let that People know their owne happi-  
 nesse, and that knowledge could confirme their duties, to  
 an admiration of your sacred Persons ; descended, one from  
 180 the most peacefull, the other the most warlike, both your  
 pious, and just progenitors ; from whom, as out of Peace  
 came Strength, and out of the Strong came sweetnesse, so  
 in you, joyn'd by holy marriage in the flower and ripenesse  
 of yeares, live the promise of a numerous Succession to your  
 185 Scepters, and a strength to secure your owne Ilands, with  
 their owne Ocean, but more your owne Palme-branches,  
 the Types of perpetuall Victorie. To which, two  
 words be added, a zealous *Amen*, and ever  
 rounded, with a Crowne of *Welcome*.

190 Welcome, Welcome.

\* \*

\*

179 descended *N* : descended *F* 182 (margin) Alluding . . .  
 Riddle. *F* places in the text at l. 182 'sweetnesse, alluding . . . Riddle,';  
 so *N* : *G* omits 183 you, *N* : you *F* 186 your] by your *N*  
 190 Welcome, Welcome. not in *N*

Alluding to  
 the holy  
 Riddle.

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